

JANUARY 22, 1916

TEN CENTS

THE NEW YORK CLIPPER



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WORDS BY WM. TRACEY

MUSIC BY NAT VINCENT

BROADWAY MUSIC CORP. WILL VON TILZER, Pres., 145 W. 45th St. N.Y. CITY. CHICAGO 123 N. CLARK ST.

NEW YORK CLIPPER

THE OLDEST AMERICAN THEATRICAL JOURNAL

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NEW YORK, JANUARY 22, 1916.

VOLUME LXIII—No. 50
Price, Ten Cents.

PROCTOR'S 125th STREET DISCONTINUES VAUDEVILLE.

MOTION PICTURES GO IN.

ACTS CANCELED.

F. F. Proctor announced last week that his One Hundred and Twenty-fifth Street house would change its policy Jan. 24, when motion pictures would succeed the policy of vaudeville now the attraction at this house.

All acts holding contracts for the week were notified to this effect.

The prices will range from a dollar to twenty-five cents, and the attraction will be "The Birth of a Nation."

It is booked in for one week only, after which the regular vaudeville policy will be resumed.

LUNCHEON PARTIES FOR ACTORS' FUND.

A great number of luncheon parties were held at the Biltmore, Jan. 12, when the entire proceeds were donated to the Actors' Fund campaign, by the management of the hotel. Mrs. Alma Gluck Zimbalist had twelve guests at her table, included Daniel Frohman, president of the Actors' Fund.

Other parties were given by Mrs. Reginald Vanderbilt, Mrs. Belle De Rivera, William Harris Sr., Julian Eltinge, Wallace Eddinger, J. Fred Zimmerman, Emma Frohman, Blanche Ring, Gaby Deslys, Elsie Alder, Joseph R. Grismer, Walter Vincent, Kurt Shindler, Wedward Morse, and W. J. Connors.

MUSIC BY HUBBELL.

Joseph Brooks has commissioned Raymond Hubbell to write the overture and incidental music for "The Heart o' the Heather," the play in which George Macfarlane will star under Mr. Brooks' management.

"BOY SCOUTS" HILL'S NEXT.

"The Boy Scouts," a musical play with a cast of fifty-seven, principals and chorus, will be Gus Hill's next offering, and its patriotic title should win it instant popularity.

Feb. 11 is the opening date.

ACTORS' CHURCH ALLIANCE ELECTION.

At the annual election of officers of the New York Chapter of the Actors' Church Alliance of America, held last week, the following were elected:

Honorary president, Ben Greet; president, Frederick Warde; secretary and treasurer, Walter E. Bentley; vice president, Harriet Keyser; second vice president, Charles C. Carver. Board of Directors: Augustus A. Heaton, Avon C. Burnham, Hamilton Revelle, J. Augustus Smith, Frank B. Slocum, H. J. Riley, George F. Bentley, I. Newton Williams, Chas. Plunkett, Chas. E. Bulkley, the Misses H. A. Littlefield, Ethel Brandon, Nadage Doree, Mildred Holland, Ingeborg Carter, Mrs. Helen Sargent and Mrs. C. Vivian.

D. W. GRIFFITH TAKES OVER BURBANK, IN LOS ANGELES.

The Burbank Theatre, in Los Angeles, Cal., for the past fifteen years managed by Oliver Morosco, has passed into motion pictures, under the new management of D. W. Griffith

The Burbank has always been used by Mr. Morosco as a sort of a tryout house for all his productions, and it was also at this house that he had his first experience as a manager, installing a stock company, laying the foundation of his fortune.

SOOTHERN'S NEW PLAY.

E. H. Sothern has accepted for production, "The Ugly Serante," a play by Sebastino Lopez.

Mr. Sothern leaves the Booth Theatre on Jan. 24, for five weeks, during which he will play Philadelphia and Boston. On March 14, he will return to the Booth, and present the new play.



CATHERINE CRAWFORD,
Now touring with her Fashion Girls.

CHORUS GIRLS TO HAVE MEETING.

On Thursday, Jan. 20, a meeting to discuss the question of half salary for rehearsals will be held by the members of the chorus of "Kalinka" company. Invitations have been extended to chorus girls of every show in New York to attend the meeting.

Half salary during rehearsals are paid chorus girls in London, Eng., and has been in vogue in that city for many years.

A. K. ALLAN IN TOWN.

A. K. Allan, the pyrotechnic-spectacle man, is in the city looking up novelties for his new show, "Constantinople and the Dardanelles," which he will take out season of 1916, playing the larger fairs and expositions.

MARY MANNERING TO RETURN TO STAGE.

Mary Manning, who, several years ago, announced her retirement from the stage, following her marriage to F. E. Wadsworth, is contemplating returning to the footlights in the near future.

She announces she will appear only in New York, as she does not intend to go on the road again.

Miss Manning is already considering several plays.

JOSEPHINE DAVIS BANKRUPT.

A petition in bankruptcy has been filed by Josephine Davis, claiming it to escape payment of a judgment for \$2,600 recorded against her in London, in favor of George Foster, the agent.

Foster had an exclusive contract with Miss Davis, but she booked with Somers & Master, of London, for an Australian tour, paying them the ten per cent. commission. She doesn't feel like paying it twice.

GLOBE THEATRE IN 'FRISCO, TO BE RAZED.

The owner and lessees of the Globe Theatre, in San Francisco, have been notified by the Board of Works of that city, that they must tear down the structure.

A year ago the playhouse was condemned, and an attempt was made to remodel it. The recent storms have again made it unsafe.

IMMUNE FROM MILITARY SERVICE.

VIENNA, Jan. 15.—Franz Lehar, composer of "The Merry Widow" and "Alone at Last," has been granted freedom from military duty until the end of the war.

TOWN TOPICS FOR WINTER GARDEN

Unable to get the latest Al. Jolson show, "Robinson Crusoe Jr.," into shape has caused the Messrs. Shubert to arrange to put "Town Topics" into the Winter Garden, beginning Jan. 24, remaining there until the new show is ready.

"A World of Pleasure," now at this house, will go on tour Jan. 22.

MME. NAZIMOVA TO BE OWN MANAGER.

Following the announcement recently of several big stars to act as their own managers Mme. Nazimova is to shortly produce a new play, taking the leading part, and also acting in a managerial capacity.

She is at present, and has been for the past six months, appearing in vaudeville with the sketch, "War Brides."

STEWART AT KNICKERBOCKER.

Charles Stewart is business manager of the Knickerbocker, where the Triangle pictures are being presented under S. L. Rothapfel's direction.

ANOTHER "MAGDALENE" COMPANY.

Selwyn & Co. have engaged Florence Roberts to head a third company to present "The Eternal Magdalene," in the West, out to the Pacific Coast.

HODGE CLOSES TOUR.

William Hodge closed his tour in "The Road to Happiness" Jan. 15, and is rehearsing his new play, "Fixing Sister."

GUS HILL GETS RAW DEAL.

PLAY CANCELED TO BOOK BURLESQUE.

OHIO MANAGER SETS A RECORD.

A new record has been set by a manager in Iowa, who has canceled a play which appeals to ladies and children, in order to book a burlesque which advertises, "We play to men only, give the dance and put on real burlesque."

The show canceled was Gus Hill's "Bringing Up Father," which is now in its second season, and the burlesque which has been booked in its place by the astute manager at Marshalltown and Ottumwa, Ia., is *The Darlings of Paris*.

Doubtless Mr. Manager knows his people, and doubtless he is looking to catch the elusive dollar, but if the patrons of the Marshalltown and Ottumwa theatres in which this incident has occurred, will accept a "For men only" burlesque, it is plain to be seen they do not want plays or dramas that do not contain the necessary "spice," and a sensible thing for him to do is to stick to this kind of a show.

It would also be a sensible thing for all managers with clean shows to avoid these two particular houses. An audience that wants "hot stuff" will not stand for a show catering to ladies and children.

EDITH BLINN.

Edith Blinn! "Who is she?" That's a question often asked since we ran her picture in the Christmas number of *THE CLIPPER*, and now that it adorns the front page of this issue we anticipate more than ever, the one query: "Edith Blinn! Who is she?"

No, she is not a star of the movies, although one company did try to sign her to play star parts in Western dramas, neither is she a performer of any sort. She is just Edith Blinn, the "Western Girl," author of the most powerful and instructive novel it has been our good fortune to have ever read, namely, "The Ashes of My Heart."

She has come to us modestly from out the haze of the far away Rockies, unheralded and alone, to dazzle us with her sparkling genius, but we venture to predict that within another year, during which time her book will get a chance to circulate, there will be few among us who will say, "Edith Blinn! Who is she?"

We must admit that we, ourselves, were ignorant of the existence of this retiring young woman until we had heard another of Jeff Brannen and Arthur Lange's great ballads, entitled "The Ashes of My Heart."

"Where did you dig that one up?" we inquired.

"That's the title of Edith Blinn's new book," spoke up Jeff, enthusiastically.

"Edith Blinn? Who is she?" we asked, and were given the address of her publisher. We met the young woman in time and had the pleasure of interviewing her, gaining enough information to give you a fair idea of who she is.

Born and raised in Denver, among the foothills of the Rockies, it is natural to presume she would be hailed here in the East as a "Western girl." It was in that Queen City of the Plains where she received her early tutelage in English, but it was in the University of Chicago, under Maude Radford's instruction in composition and rhetoric, where she whipped her English into perfection, and developed a magnificent style that is going to grip this American public and hold it as sure as the sun shines.

Miss Blinn believes in knowing a subject before writing upon it, hence she has traveled a lot. She spent two years here in New York, studying the drama for color, dialogue and situation. She was a first nighter, and her clippings of criticisms on books she has read and plays she has seen would fill several volumes, and she has studied them all.

"The Ashes of My Heart" was written outside Los Angeles, Cal., amid the foothills of the Sierras, where she owns a bungalow. Can you imagine, with her knowledge of such worldly ruggedness, what a wonderful atmosphere, what local color must be contained in her story? Her word painting of old Spanish missions, of sunsets in the mountains, of the kind of characters that infest these re-

gions, and of a love theme so foreign to any we have ever followed, so astonished us when we read "The Ashes of My Heart" that we cannot say enough for it. The book is now in press, and will be on the market by Feb. 1 so we understand. We heartily recommend it to our patrons.

"HIGH JINKS" HELD UP.

Florence Hart, of the "High Jinks" chorus, let out by the company, attached the receipts, and was handed a ticket to dear old Broadway, which cleared away all legal mists.

NEW JOB FOR DEAN.

Tunis F. Dean, for many seasons business manager of the Academy of Music, Baltimore, has signed as press representative of Harry Davis' Grand Opera House, Pittsburgh.

MOROSCO TO STAR JANIS.

Following her vaudeville tour Elsie Janis will be starred in a new piece, called "Betty," by Oliver Morosco.

The initial performance will be given in Los Angeles.

MITCHELL GOES TO EUROPE.

Theodore Mitchell, of the D. W. Griffith staff, sailed for London last week, on the S. S. *Philadelphia*. Mr. Mitchell's mission is to lease a London theatre suitable for a long run of "The-Birth of a Nation."

HOLBROOK BLINN TO BUILD NEW THEATRE.

New York is to have a new playhouse to be run with a policy such as opened the Princess. One act plays will be the feature.

The location will be announced in the future.

ACTORS' FUND BENEFIT.

For the Actors' Fund annual benefit, at the Forty-fourth Street Theatre, on Friday afternoon, Jan. 28, Daniel Frohman has arranged a special all star musical comedy fashion phantasy as a special feature of the entertainment. It is said to be a satirical phantasy reflecting the fads of fashion, in which the models will be represented by a dozen members of the Lambs' Club. The skit combines drama, tragedy, musical comedy with songs and music. The music composed by R. Hood Bowers, and the book and lyrics by Alexander Leftwich. The theme touches upon the fashions in dress, marriage, divorce, courtship, alimony, and the humorous tragedies of contemporary conditions worked up with futurist ideas on present-day tendencies, sanely projected upon extravagant lines.

The cast, which is now rehearsing, includes: Donald Brian, Joseph Cawthorn, Barney Bernard, Lewis J. Stone, James J. Corbett, Taylor Granville, Montague Love, George Hassel, George Mack, Claude Fleming, Harry Davenport, John Arthur, Melville Ellis, Louise Dresser, Dorothy Donnelly, Masie Gay, Marjorie Rambeau, Virginia Fox Brooks, Olive Tell, and Antoinette Walker.

The "manikins" in the millinery shop will include: Vincent Serrano, Morgan Coman, Rapley Holmes, Effingham Pinto, William Roselle, Antonio Moreno and A. Baldwin Sloane.

The act is entitled, "Dame Fashion's Demands," a fanatical phantasy for fashionable fakirs.

Other acts and special features will make the program one of the usual generous offerings at these annual events.

CAPTAIN RUPERT HUGHES.

Rupert Hughes, the playwright, has been appointed a captain in the Sixty-ninth Infantry, N. G. N. Y., by Governor Whitman, and will be assigned to Co. H, to succeed Capt. W. C. Woods, resigned. Capt. Hughes joined the National Guard as a private of Co. F., Seventh Regiment, Jan. 23, 1897. Became a first lieutenant and battalion adjutant in 1900. In 1908 he resigned and was honorably discharged.



LEON FINCH, "The Boy With a Smile."

Is soon to appear in a new act, "A Green Woman," by Howard T. Dimick, assisted by Roscoe Slater and company. He is personally managed by Harry D. Moulton.

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ALBERT J. BORIE,

EDITORIAL AND BUSINESS MANAGER.

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"BUNNY" closed at the Hudson, Saturday, Jan. 15.

SAM WELLER is laid up with a bad case of *la grippe*.

ENRICO CARUSO was ill last week with that prevailing ailment, *la grippe*.

THE SHUBERTS have accepted a new play by Richard W. Tully for production.

"JANE O'DAY" Willard Mack's new play, in which Blanche Ring will star, is in rehearsal.

T. ROY BARNES became principal comedian of "Katinka," at the Forty-fourth Street Theatre, last week.

MAY BLUCHER has been engaged for the role relinquished by Barbara Schaffer, in "Alone At Last," at the Shubert Theatre, New York.

"THE GREATEST NATION" will open at the Shubert Theatre, New Haven, Jan. 19. Prominent in the cast will be Mme. Yorska, recently star of the Theatre Francais, of New York.

THE ONE HUNDREDTH performance of Ethel Barrymore, in "Our Mrs. McChesney," occurred at the Lyceum, Jan. 13. In celebration of the event, Miss Barrymore gave a dinner to the members of her company.

CHAS. GRAPEWIN has acquired the stage rights of "Too Many Crooks," a story now running in a New York magazine, and will shortly have it converted into a play, for an early production.

THE TUESDAY extra matinees of "The Boomerang," inaugurated by David Belasco during this month, to meet the demands for seats for this success, are proving a success. These performances are in addition to the regular Thursday and Saturday matinees.

THE TWO HUNDREDTH performance of "Hip-Hip-Hooray" will be given Tuesday, Jan. 25, at which time the one millionth ticket holder will pass through the door. Mr. Burnside is arranging some special features for this occasion.

AARON JONES, of Jones, Linick & Schaefer, was in New York last week.

THE BEN ALI THEATRE, Lexington, Ky., was burned Jan. 11. Loss \$80,000.

WILL M. CRESSY has written a play, entitled "From Nowhere to Broadway."

THE QUEEN, one of West Manchester's (N. H.) motion picture theatres, was closed Jan. 6.

"YOURS MERRILY" JOHN R. ROGERS goes in advance of Gus Hill's "The Boy Scouts" Co.

FERNE ROGERS has just announced that she was married on Dec. 14, to Harold Detmold Robert.

"MARGARET SCHILLER," with Elsie Ferguson as the star, received its premier, Jan. 14, at the Apollo, Atlantic City, N. J.

"HER PRICE," which recently closed in Rochester, N. Y., is to open under new management.

CLARA JOEL is playing in "The Eternal Magdalene," at the Majestic, Jersey City, this week.

MRS. PATRICK CAMPBELL closes her tour the first week in February, to begin rehearsals in a new play, as yet unnamed.

THIS is the last week of E. H. Sothorn, in "David Garrick," at the Booth. He opens Jan. 24 in Boston.

THEODORE KOSLOFF will stage a special ballet for "Robinson Crusoe Jr." at the Winter Garden.

THE EAGLE THEATRE, the latest motion picture house in Manchester, N. H., opened Jan. 10. This house will feature Triangle and other high class films. Management J. F. Charbonneau.

MAYO BRADFIELD, who has taken the business management of "The Broken Rosary" company, was in Kansas City, Mo., last week, and reported that business was picking up with his attraction, which is headed South.

PEGGY O'NEIL, of "Peg o' My Heart" fame, has refused four offers to go into the movies, during the past week. She will sail for London on the Rotterdam, and will return as leading lady in one of the biggest dramatic successes now running in London.

ALICE PUTNAM has been added to the cast of "The Co-respondent," the new play by Alice Leal Pollock and Rita Weiman, which will have its out-of-town premiere the last week in January. The play is now in rehearsal, under the direction of Edward Elsnor.

AMONG the notables who are spending the Winter months at Coronado, Cal., are: Upton Sinclair, the novelist; George Broadhurst, Maximillian Foster, and Chevalier Edward Brooks Scovel; the tenor, and Mme. Augette Foret, the soprano, who gave a recent recital of French songs at the Hotel Del Coronado.

WHEN YOU are concentrating your thoughts, concentrate them on a pitiful attempt of a "critic," the president himself, to burlesque the title of a genuine song hit in one of his reviews of a burlesque show. Funny what a lot of difference advertising makes.

THE SPECIAL "Treasure Island" Co. which Charles Hopkins sends on tour this week, opens its season in Columbus, O., Jan. 20, for a three-day engagement, after which it will play a week in each of the following cities, Cincinnati, Indianapolis, Pittsburgh, Washington, Baltimore, Toronto, Montreal and Providence.

JESSE L. LASKY has returned to New York.

JAMES DECKER will go in advance of "A World of Pleasure."

SIDNEY BOOTH has signed for "Jane O'Day of Broadway."

ALMA HANLON has been engaged by the Wm. Fox Film Corporation.

THE SHUBERTS are organizing another "Hobson's Choice" Co. for the road.

LAWRENCE D'ORSAY will be with "Robinson Crusoe Jr." at the Winter Garden.

CORENE UZZELL will pose for the Mirror Film, Inc., in the new Nat C. Goodwin feature.

CHAS. BRYAN, an old actor, was sent to the Island, Jan. 12, on a charge of vagrancy.

JOHN J. DONNELLY has been engaged as manager of William Hodge in his new play, "Fixing Sister."

THE BILTMORE THEATRE CORP. was incorporated Jan. 14, at Albany, N. Y., for \$20,000, by Sol. Sholes, Harold S. Budner and C. W. Moffatt.

THE SQUARE FILM CO., INC., was incorporated Jan. 14, at Albany, N. Y., for \$10,000, by P. Lindsey, Margaret Harmon and H. B. Nedham.

"SEE AMERICA FIRST," a musical play by Lawson Riggs and Cole Porter, is rehearsing at the Princess, New York. Elizabeth Marbury stands sponsor for it.

EVAN WILLIAMS, the famous Welch tenor, gave a fine concert at the Casino Auditorium, Scranton, Pa., evening of Jan. 11. It was a financial success.

MAUDE FAY, a California prima donna, late of the Royal Munich Opera House, returned to America last week to join the Chicago Opera Co.

BOWERS, WALTERS and CROOKER go with Al Jolson's "Robinson Crusoe Jr." Co., to play parts and introduce their specialty.

"IN COLD TYPE," a newspaper play by Thos. T. Hoyne, was given its initial stage production Jan. 14 at Harmanus Bleecker Hall, Albany, N. Y.

PERFORMANCES of E. H. Sothorn, in "David Garrick," at the Booth Theatre, now begin at 8.30 instead of 8.15, as formerly. The matinee performances begin at 2.30 instead of 2.15. The change was made Jan. 13.

JOHNNY MACK, proprietor of the White House, Albany, N. Y., and brother of Mrs. Phil Nash, and uncle of Florence and Mary Nash, died Jan. 12, at his sister's home in the Seminole Apartment, New York.

JULIUS HOPP is no longer connected with Emanuel Reicher in the American People's Theatre.

Last week he entered suit for \$400 against Reicher, but as yet no papers have been served.

BEGINNING Jan. 13, "Hobson's Choice" began playing a Thursday matinee, at the Comedy Theatre, regularly each week. This will be three matinees a week for this comedy, the others occurring on Tuesdays and Saturdays.

EMMETT CORRIGAN sailed from Miami, Fla., last week, in a seventy foot schooner, with Frank Powell, his director, and Gerda Holmes, his leading lady, to do sea scenes of Richard Le Gallienne's "The Chain Invisible," while en route to the Bahamas. The entire trip to the islands will be made in the sailing vessel.

DOES "SENSATIONAL POLICY" PAY.

FATE OF HEADLINERS OFFERED AT McVICKER'S, CHICAGO, INCLUDING EVERYTHING FROM PRIZE FIGHTER TO EX-CONVICT, DISPROVES OLD THEORY.

CHICAGO, Jan. 15.

For some weeks Jones, Linick & Schaefer have maintained a "freak headliner" policy for McVicker's Theatre, this city, but the net result is so discouraging that it is not likely that the policy of topping bills with people who are not performers will be continued.

When Captain George Wellington Streeter forced war news into the background, coming to the limelight because of his defiance of the Sunday closing law, Frank Q. Doyle picked him for headline honors at the above-mentioned theatre. Ralph Ketterling, Jones, Linick & Schaefer's handy press agent, wrote a monologue for the dauntless captain, and everything looked like a million dollars. Part of the act consisted of moving pictures. This part went off all right, but when the captain reached his monologue he forgot it, and though his wife came on the stage attired in her best to help things out somewhat, the result was one of the worst vaudeville acts ever offered in local circles.

For week of Jan. 3, Oney Fred Sweet, a feature writer for a Sunday newspaper, was offered. Like most people who do not make theatricals their regular business, he concluded that vaudeville acting consisted in cracking gags like "Why does a chicken cross the road?" which he proceeded to do. When he came on in the various costumes he wore while chasing feature stories, many people in the audience thought it was amateur night.

But the best (or worst) sensation of all was reserved for the week of Jan. 10 (this week). Barney Bertsche, who, as one daily paper aptly stated, "gave up a brilliant career to become a journalist and an actor," was picked to do headline honors. Barney, it is claimed, was recently released from the State penitentiary because of information which enabled the State's attorney to score a conviction against a prominent police official. His confessions, published in an afternoon newspaper, showed him to be such an all around bad boy that Frank Q. Doyle saw in him a headliner even more sensational than Capt. Streeter. It is said that Barney is getting seven hundred dollars per week (Jones, Linick & Schaefer have only one week to offer him, apparently) for telling little boys to be good, from the footlights. One critic said Barney had quit the big time (penitentiary) to appear on the small time.

No tonic influence on the box office could be noticed because of Barney's presence. Outside of the fact that he kept two acts out of a job (the one that should have headlined and the one that should have opened the bill) there was nothing extraordinary about him, except his record as a crook. The explosion of this last gas bomb is likely to rid McVicker's of "freak headliners" for some time to come.

One amusing detail of "freak headlining" is found in the fact that most people in this classification have run counter to the law while working at McVickers. Some moving picture people filed suit against Captain Streeter for the recovery of \$1,000 (serving notice at Jones, Linick & Schaefer's main office) while he honored McVicker's bill with his presence, and Judge Landis, of the Federal Court, has restrained Jones, Linick & Schaefer from paying Bertsche's salary until \$2,000 (secured by Bertsche in "another transaction") is accounted for.

Battling Nelson, a has-been prize fighter, was the only "freak" attraction secured for McVicker's, who managed to play out the week without making a fool of himself.

GRACE NILE WAS FIRST.

Few have given credit to Grace Dunbar Nile for creating the role of Betty Hastings, in which Oza Waldrop made her vaudeville debut in the John B. Hymer act, "Petticoats," at the Colonial, week of Dec. 13.

Miss Nile was the first to play the part, when the act "broke in," at Perth Amboy, N. J., Oct. 18, last, when it was billed as "Sick-a-Bed," and later appeared in it at the Flatbush Theatre, in Brooklyn, under the title of "An's Fair in Love."

Miss Waldrop then got the sketch for a few weeks, but it was handed back to Miss Nile to continue it, she scoring a decided success at the Pros-

pect, Brooklyn, in it, last week, assisted by Ruth Hart, Carol Ralston and Paul Stanton, the latter having replaced Edward Langford as the doctor. The act is booked till the end of June, direction of Lewis and Gordon.

B. D. BERG BRANCHING OUT.

SUCCESSFUL PRODUCER OF GIRL ACTS IN LARGER OFFICES.

B. D. Berg, called "the Ziegfeld of vaudeville," because of his wonderful success producing girl acts, the beauty of his girls and their costuming, is branching out and is preparing to do bigger things in the line of producing. He has taken greatly enlarged offices on the eighth floor of the Fitzgerald Building, and Harry Carroll and Ray Goetz, two of the best known music and lyric writers in the country, will be associated with him. One room will be used as a music room, devoted to the composers exclusively, and for rehearsals. Mr. Berg's private office will also be located there.

Mr. Berg has just booked his latest girl act, "The Maids of the Movies," lyrics and music by Joe Goodwin; book by N. T. Granlund, over the Western vaudeville time, where his other two successes, "Five Beauties and a Spot" and "The College Girls" are now playing so successfully. The act was booked by the Simon Agency, upon Mr. Berg's reputation alone. Berg has several other acts in process of construction, and is surrounding himself with well known players in musical comedy to add strength to his casts.



GRACE DUNBAR NILE,

Who is appearing in the clever sketch, "Petticoats," written by John B. Hymer, on the U. B. O. time, under the direction of Lewis & Gordon.

CLARK STILL THRIVES.

Willfred Clark, who was reported as having died since 1905, tried out a new act up in Harlem recently, but he is figuring on accepting one he thinks better, from Joe Hart.

Thus goes information, and we live on, laughingly.

"5.15" AN ACT.

There is a new vaudeville act playing out in the Middle West, named after the title of the song, "On the 5.15." It is in two sets, depot and interior of a parlor car, and the cast calls for three comedians and half a dozen chorus girls.

CASEY'S BIG YEAR.

E. K. Nadel, manager of the producing department of the Pat Casey Agency, in the Putnam Building, says that 1915 proved the biggest year the concern has had in many seasons.

EMPRESS, MILWAUKEE, CLOSED.

MILWAUKEE, Wis., Jan. 18.—The Empress closed Jan. 12, after two and a half weeks of Association vaudeville. The business was the poorest ever experienced by a local theatre. It is estimated that the loss was \$3,000 in that short period. A howling blizzard and a big drop in temperature may have hurried the closing. All acts on the last bill were paid in full, although there was a delay, and players were forced to wait until almost midnight to get their dough.

The Empress will reopen next Sunday, with a melodramatic stock. Olive Eaton, formerly a great stock favorite at the Alhambra, will head the company. She went to Chicago last week to engage the people.

The Empress was formerly the Sullivan-Constidine house here. It has had a checkered career. Almost every sort of amusement has been tried there without success. Henry Goldenburg, the manager, might have tried stock burlesque again but it is said that he recently acquired an interest in the Columbia wheel, which prohibited this course.

The association vaudeville was booked by Eddie Shayne. It was viewed here as average shows, although it was regretted that so many repeaters came here—acts which had formerly been seen at the Crystal, booked by Frank Q. Doyle.

YOUTHFUL HARRY LE CLAIR.

Harry Le Clair, who is known as the burlesque suffragette, was one of the "old timers" who appeared for the M. B. Leavitt benefit Tuesday afternoon, Jan. 11, and the hearty reception accorded him must have warmed the cockles of his heart.

Old timer, indeed! Suppose it did take us back fifteen or twenty years, Mr. Le Clair's "Hamlet and Ophelia" was just as cleverly done on the above date as when he first did it, and surely it was as well received.

JONES IN NEW YORK.

Aaron Jones, of the Jones, Linick & Schaefer offices, was in town last week, returning to Chicago last Saturday, Jan. 15.

Many rumors were current as to his visit, but nothing definite was announced.

A POLI VALET.

Manager Fred G. Berger, of Poli's, with a view to his patrons being properly taken care of, has added to his force the faithful valet of the late Columbia Theatre—"George"—and now George will be seen doing his faithful old times that were appreciated by the Columbia patrons.

EVA AGAIN LOSES HER "FORD."

Eva Tanguay, who sometime ago let out husband Johnny Ford, as her musical director, saying that she didn't want any "Fords" hanging around, has again "fired him out of a job."

The tale goes that she gave him his customary two weeks notice.

A COINCIDENCE.

Something unusually odd on the bill at the Prospect, Brooklyn, last week, was that Sammy Lee, of Norton and Lee, is the brother of Lee, of Hoey and Lee, while Hoey, the latter's partner, is an ex-husband of Ruby Norton, Sammy's partner.

"SONG OF SONGS" FOR VAUDEVILLE.

Edward Sheldon's play, "The Song of Songs," has been condensed for vaudeville, and will be seen at the Colonial the latter part of this month. Tom Wise will be featured.

ARDELL'S DIP IN VAUDEVILLE.

Franklin Ardel, who was replaced by T. Roy Barnes in "Katinka," and who was to open in vaudeville, is confined to his bed with a slight cold.

MORLEY WEDS.

Victor Morley, who is playing a vaudeville engagement on the Coast, was secretly married to his leading lady, Carol Tarson, in Oakland. The news leaked out last week.

FULGORA AGAIN.

Bob Fulgora is contemplating a return to vaudeville, and is now arranging a tour with a new act.

ST. DENIS AT PALACE.

Ruth St. Denis will be one of the feature attractions at the Palace for week of Jan. 24.

WHITE RATS MAKE CHANGES.

GREAT OVATION FOR MOUNTFORD.

NEW SET OF BY-LAWS.

At a most enthusiastic meeting on Jan. 11, the largest in the history of the order, and which lasted until 5 A. M., when all the participants were exhausted, compelling adjournment, the White Rats Actors' Union, under the guidance of Harry Mountford, put into effect several important features of a new constitution and by-laws, which make the routine of the order more workable than heretofore. At the adjournment the gathering roundly cheered the great little organizer and carried him about on their shoulders. Despite the objections of some obstructionists, Mr. Mountford had carried all of his points.

The clubhouse feature of the White Rats has been made a distinct part, and the new rule enables an actor to be a member of the organization without paying anything towards the maintenance of the club, that part being supported entirely by those who wish to make use of the advantages offered by the clubhouse. A member out of town may therefore be merely a member of the organization, which pays rent to the club for its meeting room and offices.

The ladies of the order will have a vote and a voice in the deliberations, as they will be admitted to meetings after the initiations are over.

Action on other matters will be taken at subsequent meetings.

THE LEAVITT BENEFIT.

The M. B. Leavitt benefit, which occurred Tuesday afternoon, Jan. 11, was notable for the number of well known players and performers, in all branches, who appeared. The list included: Julius P. Witmark, Fred Niblo, Dan Collyer, Tom Lewis, Frank Dumont, Jack Wilson, George Wilson, James J. Armstrong, George Merl, Harry Le Clair, Margaret and Helen Whitaker, Ten Eyck and Welly, Konkright and Dunn, Lewis and Mazetti, Lillian Thurgate Backus, Wm. F. Cody (Buffalo Bill), John W. Ransone, Josephine Sabel, Jessie Bruce, Imogene Comer, Will Oakland and company, in "A Night at the Club;" Harry Braham, "The Girl from Milwaukee," a sketch entitled "When Mr. Shakespeare Came to Gotham," and many others.

ANOTHER RAT VICTORY.

Morris, the Hebrew dialect comedian, won his cancel case through the White Rats, and received his salary through the efforts of Geoffrey Whalen, the Deputy Organizer of the White Rats of New England. Morris was canceled after the performance at the Central Square, Lynn, after doing one show. This has occurred quite frequently at the various theatres in New England of late, but the White Rats have won every case.

AFTER MANY YEARS.

A curious coincident developed with the death of Morris Cronin, at Washington, D. C., Jan. 8. During his engagement at Washington, Mr. Cronin received a letter from Dr. Metzgerott, of 1110 F Street, expressing pleasure of having seen his performance, and calling his attention to the fact, that Mr. Cronin, in 1894, had been under treatment for some nasal trouble, at Dr. Hajik's Clinic, in Vienna, Austria, where Dr. Metzgerott, with Drs. Cunningham and Keeney were then studying medicine. Dr. Metzgerott also asked if he could be of any service to Mr. Cronin while he was in Washington. A few days later Mr. Cronin was taken ill with pneumonia. Dr. Metzgerott was called in and attended him until he died.

THREE SHOWS AT SPRECKLES.

● Hippodrome vaudeville has done so well at the Spreckles Theatre, in San Diego, Cal., that resident Manager Walter Smith has been compelled to add two more matinees. This makes "three shows daily" at the "Spreck."

ANOTHER GUN IS FIRED.

The following is a copy of a notice to M. Meyerfeld Jr., which we are informed was posted on the call board of the Orpheum Theatre, in San Francisco:

"The White Rats are requesting their members, when attending rehearsals at any theatre, to intimidate other artists to join the White Rats organization. So far as this theatre is concerned,

we expect the artist to attend strictly to the business called for by his or her contract, and not to use this theatre or stage except for the performance of such contract. You will see that all White Rats' argument or propaganda is kept out of this theatre. Please post this at a point where it will surely be seen by all artists immediately upon their appearance, and at rehearsal. You will also report to me any violation of this. Yours truly

"(Signed) MARTIN BECK."

MIKE DONLIN A MANAGER.

Once a ball player, then an actor, now a manager, all these titles have been wished on Mike Donlin, former captain of the New York Giants.

Mike is to take hold of the Empire Theatre, in Paterson, and is to install a policy of vaudeville and feature motion pictures. The house, in its ten years of existence, has had quite a career. Burlesque, stock, vaudeville, musical comedy and straight motion pictures have been given at different times.

The house is announced to open in about two weeks.



FRED WEBER,
The Crying Ventriloquist, in Vaudeville.

SOPHIE TUCKER HEADLINING ROYAL BILL THIS WEEK.

Fully recovered from her illness that caused her to cancel a week at the Palace, Sophie Tucker, vaudeville's "Empress of Song," is the feature at the Royal this week.

Vaudeville's Funniest Knockabout Comedians MENNETTI & SIDELLI AGILE ENVOYS FROM FUNLAND

BLANCHE RING

Management OLIVER MOROSCO

THUNDER & THUNDER

MOST UP-TO-DATE COMEDY ACT
ORIGINAL FUTURIST DANCE

FENIMORE COOPER

TOWNE

In his Farce, "SPILLING THE BEANS"

With MADELINE BRIGGS and GEORGE RICHARDS
DIRECTION OF ALF T. WILTON.

VANHOVEN

THE DIPPY MAD MAGICIAN
Per. add. VAN HOVEN, NEVINS & GORDEN
FARM, MASONVILLE, N. Y.

THE NEW SONG.

BROADWAY GETS HIT.

Statistics show that a new song is written every twenty minutes, which means a total of 26,280 songs in a year. This is a fact that can be easily verified. Now, out of these 26,280 songs, not more than thirty or forty become popular enough to be classed as "hits." So the man that writes a real hit has got to be some clever fellow, and deserves a lot of praise. In this connection we do not hesitate to praise the two clever boys, Billy Tracey and Nat Vincent, who have just given the Broadway Music Corporation (Will Von Tilzer) a song entitled "Give a Little Credit to Your Dad," that is so wonderfully natural in expression and blended to a melody that is so engaging that a child of three years cannot help remembering it after the first hearing. There have been a number of great songs published during the past year that were spontaneous hits, but we do not recall any song in many years that has struck us so forcibly as bearing the ear-marks of a sensational, sure-fire hit as "Give a Little Credit to Your Dad." After reading the lines of this little "classic" you are tempted to say, how easy it must have been to write it, and it was. The boys admit it was. They say it was a natural inspiration; they could not help writing it. They wrote it in less than twenty minutes, and not a word of the original lyric has been changed.

True, there have been "father" songs written before, but if you remember, they have all been inclined to get comedy out of the old man. In other words, they have never given him the just praise and credit due him as a hard working, home loving husband and parent. "Give a Little Credit to Your Dad" does just what its title suggests.

It is the first real ballad that has ever been written about the bread-winner of the family. The author, Billy Tracey, has a world wide reputation for writing a lyric with a heart interest punch, and in writing this "dad" song, he has certainly lived up to his reputation.

The composer, Nat Vincent, by no means a new comer, having written a great many very successful songs, has, in this number, put his best efforts, and the result is a tuneful, catchy melody that you will soon find yourself whistling as you walk along the street. There is an old saying in music circles, i. e., "Rags may come and rags may go, but a good ballad lives forever," and unless we miss our guess, "Give a Little Credit to Your Dad" will be one of those eternal ballad hits.

It has been done before on worthy occasions, and otherwise, but we think in this instance we are devoting space to print a chorus that is more than worthy of all the consideration we can give it, and after you have read it, you will agree with us.

Why don't you say a word for poor old father,
I know that he'd do just as much for you.

Overlook what faults he might have had,
Keep right on praising mother,
But remember there's another,
And give a little credit to your dad.

GARA ZORA

THE DANCING SENSATION

BILLY HALL AND CO.

Presenting "MATRIMONIAL TROUBLES."

EVELYN CUNNINGHAM

DAINTY CHARACTER COMEDienne

Jas. B.-DONOVAN and LEE-Marie

King of Ireland The Little Beauty
Orpheum and United Time.

HARRY MASON & CO.

In "GET THE MONEY,"
S. & C. TIME.

ARTHUR MAYER

GERMAN COMEDIAN
JACOBI & JERSON

LONDON LETTER

HENRY GEORGE HIBBERT, SPECIAL CORRESPONDENT.
Clipper Bureau, 5 South Square, Gray's Inn.

JAN. 8.

CHRISTMAS SHOWS STILL DOING WELL.

Managers running Christmas shows still declare that business is booming. Both Drury Lane and the London Hippodrome claim records. How Lena Ashwell's adventure is panning out, on the commercial side, I know not. But for the most part the critics own that they are disappointed in "The Starlight Express."

Algernon Blackwood is one of our best known writers of fantastic novels. The play, in which he had the collaboration of Violet Pearn, is not an adaptation of any novel, but it employs characters that run through many of them. Blackwood's difficulty seems to have been to pervade the theatre with the sense of the supernatural. Frankly, his effort is a little boring and unintelligible at times. Good acting and a beautiful stage setting help much, and everybody wishes Miss Ashwell good luck.

The important characters in "The Starlight Express," are an author, his wife and children, who live for economy's sake in an Alpine village with other people of the shabby genteel order. Care and work have induced a state of nervous irritation all round. But the children, wandering in the forest, are admitted to the community of the fairies, and introduced to a cave which is stored with star dust. They contrive to scatter this dust over their friends and relations, and it brings about a desire to be sympathetic and helpful all round. Blackwood's fanciful phrase for the people who are at cross purposes, is that they are "wumbled," and when the children have accomplished their miraculous work everybody is said to be "unwumbled."

BERNHARDT'S SUCCESS.

Sarah Bernhardt reached town according to contract on Saturday, in fine health apparently, and rehearsed on Sunday for four hours. She had a tremendous reception when she opened at the Coliseum next day, in "Les Cathedrales." This is a gloomy affair, in which Sarah and a number of other actresses, dressed as nuns, represent a series of continental cathedrals, and speak pieces deploring their destruction, and reproaching the Germans. Meanwhile, a vast choir, which had been recruited at the Coliseum for the recent production of Russia, sings appropriately. Sarah says of the war: "It will abolish the modern 'problem play.' People will emerge from the crisis with a nobility of soul which will demand for their recreation at the theatre plays of a classical or patriotic nature; and good, healthy productions in pure farce." After the Coliseum engagement, Madam Bernhardt will visit a number of prominent cities.

THE YEAR'S PRODUCTIONS.

During the year 1915 there were one hundred and eleven plays produced in London, classified as follows: Plays of two or more acts, forty-seven; musical plays, five; pantomimes, three; one act plays, fourteen; revivals of plays of two or more acts, thirty-three; Shakespeare's plays, three; revues (other than in vaudeville), six.

Thirteen of the year's new plays were of American origin, namely: "Excuse Me," Garrick Theatre, thirty-four performances; "He Didn't Want to Do It," Prince of Wales' Theatre, fifty-six performances; "Seven Days," New Theatre, sixteen performances; "Three Spoonfuls," Criterion Theatre, forty-one performances; "The Argyle Case," Strand Theatre, twenty-eight performances; "On Trial," Lyric Theatre, one hundred and seventy-five performances; "The Day Before the Day," St. James Theatre, nineteen performances; "Mr. and Mrs. Ponsoby," Comedy Theatre, eight performances; "Kick In," Vaudeville Theatre, one hundred and twenty-eight performances; "The Dummy," Prince of Wales' Theatre, thirty performances; "Romance," Duke of York's Theatre, still running at the Globe, with an aggregate on Dec. 31, of ninety-six performances; "Stop Thief," at the New Theatre, still running at the Prince of Wales Theatre, with an aggregate on Dec. 31, of ninety-eight performances, and "The Only Girl," at the Apollo, one hundred and seven performances. "Peg o' My Heart" was produced in the Autumn of 1914, and is still running, with an aggregate on Dec. 31, of five hundred and twenty performances.

"VIVIEN" SEEMS A SUCCESS.

Robert Courtneidge's production of "Vivien," book by Max Pemberton and Arthur Wimperis, music by Herman Finck and Howard Talbot, at the Prince of Wales' Theatre, Birmingham, seems to be a success, and the piece will succeed the season of opera in English at the Shaftesbury Theatre. The authors have made an ingenious contortion of the Faust legend, with a smart American fellow as the devil, known as Lucifer D. Nation. The elderly Countess of Frayle, being very much in love with her ward, Dick Bassett, sells his soul, not hers, to the devil in return for being made young, beautiful and fascinating. How she is to effect a delivery of the goods does not transpire. But the story goes ahead. The white haired dame becomes a luscious charmer, Dick is slowly but surely lured to his ruin, and Dick's sweetheart is heartbroken. At the last moment Lady Frayle relents and restores the proper balance.

BASIL HALLAM (Gilbert the Filbert) writes from the seat of war that he is having a gorgeously exciting time.

"CHARLEY'S AUNT" attracted no fewer than 20,000 people to the London Opera House during the first week of the run.

MATHESON LANG will revive "Mr. Wu" at the Strand Theatre to-night.

HARRY TATE says revue is a great thing for variety performers. Formerly, if their act was a failure, it was just a failure. Now the artist gets five chances, in a revue, where he got one in a variety show.

MONDAY NIGHT sees Oswald Stoll in full control of the Alhambra, with Genée for his star.

MABEL RUSSELL is now the leading lady of "Samples," at the Playhouse.

ALBERT DE COUVILLE has taken the advice of the critics to heart, and promptly set about improving the comic scenes in "Joyland," at the Hippodrome.

RECENTLY the Savoy Theatre, Glasgow, was sold for \$125,000.

IT WAS at the Empire, Cardiff, that Oswald Stoll made his first bid for important management, after he emerged from the maternal nest, the Parthenon, Liverpool, and it was the nucleus of the first circuit. At the time of the split it passed over to the Moss Empires. It has been rebuilt on heroic lines, reopened at Christmas.

OLYMPIA, Liverpool, a Moss hall, has been made into a circus for the Christmas season—the only important circus show in the country just now. No horses are carried, and the performers mostly English.

HARRY BURNS, the agent, formerly Helen Charles husband, is to be married again, to Perl Pett, a niece of Walter De Frece.

CHARLES COBORN, the veteran comic singer, advertises himself as the "most boycotted man in the profession." He points out that although he is an artist of recognized distinction—he originated "Two Lovely Black Eyes" and "The Man Who Broke the Bank at Monte Carlo"—it is twenty years since he appeared at the Empire, the Alhambra, or the Palace. Charles has the reputation of being argumentative.

IRENE MILLER, lately in from America, is now doing twenty weeks' Moss time.

MURFAYNE, the xylophone king, just in on the St. Paul, says America is overrun by artists and the conditions are bad.

CHARLIE CHAPLIN's latest distinction in the land of his birth is to have been denounced at the City Temple—where the sensational sermons come from. Said the Rev. Pomeroy: "It is not nice to think that historians of the future will recall that to a large bulk of the British people in this time of indescribable calamity and suffering, the real hero is not a preacher, or a writer, or a soldier, or a thinker. The real hero, imitated by the children in the streets and adored by grown up people is—one Chaplin, a clown."

THERE is feverish activity on the part of the Birmingham police, in respect of indecent posters, motion pictures and vaudeville sketches.

BUSINESS is reported good from half a dozen revue houses in Paris, and the Alhambra has reopened.

A. SCRANTON, the Manchester agent, reminds us that he spent much of his early life in the States, with W. C. Coles' Circus, with Hofman's English Opera Co., and with "A Trip to Chinatown."

MARIE LLOYD, lately tried an aeroplane flight.

WISH WYNNE is on her way to South Africa.

PHYLLIS BEDELLS does not, after all, renew her Empire contract. She has been there nearly ten years, practically all her professional life, but she left on Friday last. She may come to America.

LYDIA KYASHT returns to the London Coliseum early in February, in a ballet which Gouden is arranging for her.

PAULINE CHASE, who is now Mrs. Drummond, spent Christmas with her husband, who was lately treated for appendicitis, at the South of France.

TENTATIVE REHEARSALS of "Stop! Look! and Listen!" have begun at the Empire. It is to be called here "Follow the Crowd!" and is to have a brand new English book by Arthur Wimperis and Hartley Carlick. Ethel Levey, Joe Coyne, Fay Compton and Robert Hale are to play important roles.

FRED TERRY and JULIA NEILSON have given up the Strand Theatre, and Matheson Lang has entered into possession, with "Shylock."

LEONARD BOYNE is going into variety with a short version of "Irish Assurance."

THERE WAS all the material for a row at the meeting of the Tivoli shareholders, but the directors defeated a motion for the liquidation of the business and faithfully promised to raise the necessary money for the re-building of the hall.

ADAM ALEXANDER, an old time actor, eighty-two years of age, sixty-two years on the stage, was knocked down and killed by a street car at Brixton.

IT IS DECLARED of Richard Burbidge, the great business head of Harrod's department store, who has just been made a knight, that he has never been inside a theatre.

JAMES BLAKELEY, the comedian, who died lately, left a fortune of nearly \$30,000.

MOST of the big film firms have contributed to the "England prepared" pictures of military and naval life, aeroplane and submarine work, in warfare, taken at close quarters, but Charles Urban is responsible for the arrangement of the show, under official sanction. It is proper that these most remarkable pictures should come to the Empire, where, in fact, the first Cinematograph show was put on, twenty years ago, by Trewey, the juggler, representing his friend Lumiere, of Paris.

BUTT POSTPONES OPENING.

After negotiating for the English rights for "Alone at Last," the Viennese operetta, at the Shubert Theatre, Alfred Butt has decided to postpone the London production of the operetta, due to the anti-German feeling in England.

TWENTY-FIVE YEARS AGO.

J. K. EMMETT paid \$5,000 for his prize St. Bernard, "Pilllemmon."

BERT SWOR was at the Comique, Denver, Colo.

MINNIE PALMER starred in "A Mile a Minute."

NEW PLAYS: "Nerves," "Her Father," "An Irishman's Love," "The Little Countess."

BOB FITZSIMMONS defeated Jack Dempsey in thirteen rounds, at New Orleans.

MARK MURPHY and SAM J. RYAN announced their tour in "O'Dowd's Neighbors."

JIM SHEEDY, just over is gripped; Benny Piermont nursing hay fever, and Billy Atwell, with a hump on his back from getting thumped by one Owens, are how things ill like were at 1440 last week.

MANAGERS FIGHT AGAINST WAR TAX.

MANY HOUSES HAVE BEEN FORCED TO CLOSE.

TAX A BURDEN AND HARDSHIP TO MANAGERS THROUGHOUT COUNTRY.

Under the leadership of the United Managers' Protective Association, a vigorous fight is being waged for the repeal of the theatre war tax. Protests by the hundred are pouring in on Congress, and each member of Congress is being constantly reminded that voters in his own district are vitally interested in the tax discrimination against theatrical enterprises.

The members of Congress are being made to see the discrimination, and also the fact that their constituents, too, see and feel it.

Under the war tax, the owners and managers of theatres are specially signalled out for heavy tax burdens. The general war tax is supposed to be on luxuries, and the tax passed on to the consumer, and not borne by the business. The man who purchases the wines, liquors, patent medicines and the like, or who makes a long distance telephone call, or sends a telegram or buys a sleeping car ticket, is the one who pays the tax. In the case of the theatre, though, the tax is directly on the management, and the only other persons on whom part of it can fall are the employees of the house. Taring a theatre is not taxing a luxury. It may be a luxury to attend a theatre, but it is certainly no luxury to run one.

Organized labor has felt the harmful effect of the theatre tax. Many houses have closed, and others have been converted to non-dramatic purposes, with the consequent loss of employment by stage hands, carpenters, property men, electricians, musicians and others allied with amusement enterprises.

More than fifteen hundred separate locals of organized labor, representing many thousands of active voters, and in several instances, city and State labor councils have made the fight against the theatre tax their own, and have instructed their secretaries to report to their members how congressmen from their State stand on the theatre war tax question, and the members of Congress notified of this.

The new war tax bill will probably be reported in February, and both the theatre managers and organized labor connected with the theatres are confident that the new law will saddle no more unfair burdens on theatrical enterprises.

"UNCLE TOM'S CABIN" PLEASES SOUTHERNERS.

SALISBURY, Jan. 14.—This will, indeed, be good news to William Kibble, Leon Waaburn, C. B. Harcourt, Earl Burgess and the many other "Uncle Tom's Cabin" managers who have looked with longing eyes on the South, but who have never dared to take the good old play below the Mason and Dixon line. "Uncle Tom's Cabin" was played here, in the Colonial Theatre, this evening, and will be repeated to-morrow night, and the audience that packed the theatre liked the play. It was the first time that a majority of those present had ever seen it presented, and as the manager forgot to mention the number of acts in the version he was putting on, the audience thought it was all over after the sale of Tom and started to leave.

AL. H. WOODS GETS DOLLY SISTERS.

Last Friday, Jan. 14, Al. H. Woods, who is becoming quite active of late signing stars, announced that he has placed the Dolly Sisters under contract to appear in a new farce, called "The Stolen Honeymoon."

The sisters only recently revived their contract with F. Ziegfeld Jr. to appear as principal members of the new "Midnight Frolic," but this contract is only for a short time.

IRENE FRANKLIN TO QUIT.

Irene Franklin, with husband, Burton Greene, will leave the "Within the Loop" Show in two weeks, when the latest Shubert production will end its Chicago engagement.

On their return to New York they will begin rehearsals in a new comedy, by George V. Hobart, in which they will be the feature.

FILE DIVORCES.

Harry Gilbert, the vaudeville performer, filed suit for divorce against Pauline Gilbert, but proof that women seek marital relief from men as fre-

quently as men do from women is found in the fact that Maude E. Maley, of "Within the Loop" Co., took the same steps against Dan Maley, of "The Doughnut Hunters." Leon A. Beresniak represented both complainants.

AMERICAN HOSPITAL NOTES.

LEW MILLER, of the Ideal Musical Comedy Company, who was a patient of Dr. Thorek's, at the American Hospital, has been sent to his home in California by kind and solicitous friends.

GRACE KEELER, of Puss Puss Co., who was operated upon a few weeks ago, is again with the company.

JACK WILLARD is another one of Dr. Thorek's patients who has made good progress, and is convalescing at the Bradford Hotel, Chicago.

CHARLES WARREN is improving daily.

EDDIE WEEKLY is having a long, hard siege of it, but will win out in the end.

JENNIE CURRY, a daughter of Walter Meakin, is a patient at the American Hospital, where she was subjected to a serious operation at the hands of Dr. Thorek. The doctor predicts an uninterrupted recovery.

MOLLIE FULLER, of Hallen and Fuller, playing the Majestic Theatre, has been under the care of Dr. Thorek, for asthma, and is improving.

MALLOY-CORINNE PLAYERS.

This company, headed by Dan Malloy and Hazel Corinne, opened its second season of stock Dec. 27, at the Beaver Theatre, Toronto, Can.

Seldom has this cozy little theatre held a throng such as welcomed these Canadian favorites "back home." Although almost a year has passed since their last engagement here, thunderous applause and floral offerings proved that Toronto had not forgotten. The opening bill was O. E. Wee's "Nell of the Hills," and it proved a happy selection.

Roster: W. L. Joy, proprietor and manager; Herbert N. Birchell, business manager; Dan Malloy, David Stanwood, Eugene Larue, Frank Priestland, W. W. Richards, John J. Finn, Warner Rose, Hazel Corinne, Elinor French, May Eyre and Ethel Hyson.

GOLDSTEIN'S PLAN NEW THEATRE.

Goldstein Bros. Amusement Co., of Springfield, Mass., submitted plans last week for their new theatre on Church Street, to the people of Westfield, at a public meeting held in the Town Hall, Jan. 10.

A survey was also made for a theatre on Elms Street, Westfield, the option on the property being held by out-of-town people.

SPRINGFIELD ELKS RECEIVE.

The informal reception to members of the Springfield (Mass.) Lodge of Elks, was held in the new home on State Street, that city, Jan. 11. Following the meeting a general good time was enjoyed until well into the next day. Five hundred members attended.

"GRUBSTAKES" SCORES.

The Jane O'Boak Players so successfully scored with their presentation of Austin Adams' new play, "Grubstakes," week of Jan. 2, that it was repeated week of 9.

It was enthusiastically received during the run, and Adams was heaped with congratulations.

WOODWARD AFTER THEATRE.

O. D. Woodward was in Kansas City (Mo.) last week, seeking a theatre to install stock in the near future. He prefers the Willis Wood, but feature pictures seem to have the call there.

FOUND FLORIDA DULL.

Bruce and Helene Rinaldo, formerly with the Savage Company, took a jaunt to Florida, but found things so uninteresting and business so poor for the company they joined, that they are hot-footing it back to Chicago and New York.

CASTLES' LAST.

Mr. and Mrs. Vernon Castle will give their final public appearance at the Hippodrome next Sunday evening, Jan. 22.

FROM SANGER & JORDAN.

"THE BLINDNESS OF VIRTUE" is offered week ending Jan. 22, at the Orpheum, Reading, Pa., where the Nathan Appell Stock Co. has started what looks like a most successful season.

"READY MONEY" is underlined for very early production at the American, Spokane, Wash., and the Broadway Theatre, Butte, Mont., both houses under the management of Tom Wilkes.

"A DOUBLE DECEIVER" is the offering week ending Jan. 22 at the Princess, Sioux City, Ia., under the management of Morgan Wallace.

"TASS OF THE STORM COUNTRY" and "MRS. WIGGS OF THE CABBAGE PATCH" are underlined for very early production at Poli's Theatre, Washington, D. C., under the management of Fred Berger.

"MRS. WIGGS OF THE CABBAGE PATCH" will be used very shortly at the Elks Theatre, Phoenix, Ariz., under the management of Ed Redmond.

"THE RULE OF THREE," "INNOCENT" and "THE MIRACLE MAN," are in active rehearsal at Oliver Morosco's Burbank Theatre, Los Angeles, Cal. This company has just finished a very successful three weeks' production of "The Misleading Lady."

"THE FASCINATING WIDOW" is being offered for the first time in stock week ending Jan. 22, at the Shubert Theatre, Milwaukee, Wis., under the management of C. A. Niggemeyer.

"THE HIGH COST OF LOVING" is being offered for the first time in stock at the Shubert Theatre, Minneapolis, Minn., week ending Jan. 22, under the management of "Bus" Bainbridge.

"THE FORTUNE HUNTER" is offered by E. J. Blunkall for week ending Jan. 22 at the Auditorium, Kansas City, Mo. This company has just finished a very successful week with "The Deep Purple."

"THE MAN FROM MEXICO" is the offering at the Shubert, St. Paul, Minn., week ending Jan. 22, under the management of L. N. Scott.

"THE YELLOW TICKET" will be the offering at the Mozart, Elmira, N. Y., week ending Jan. 20, under the management of M. D. Gibson.

"BROADWAY JONES" is offered week ending Jan. 22 at the Auditorium, Malden, Mass., under the management of Nathan Appell.

"DAMAGED GOODS" will be offered by the Richmond Stock Co. at Rand's Opera House, Troy, N. Y., week ending Jan. 20, under the management of A. M. Miller.

"A FOOL THERE WAS" is underlined for early production at the Alcazar, San Francisco, Cal.; Baker, Rochester, N. Y., and the Denham, Denver, Colo.

"THE GREAT DIVIDE" is offered week ending Jan. 22 at the Princess, Des Moines, Ia., under the management of Elbert & Getchell.

"THE YELLOW TICKET" will be produced very shortly at the Grand Opera House, Brooklyn, N. Y., under the management of Lew Parker.

"MARRYING MONEY" will be produced by Vaughan Glaser, at the Cleveland Theatre, Cleveland, O., week ending Jan. 20.

"THE STORY OF THE ROSARY" will be the offering at the Palace, Manchester, N. H., week ending Jan. 20, under the management of William O'Neill.

"THE THIEF" is offered for three days, at the Fox, Aurora, Ill., and three days at the Grand, Elgin, week ending Jan. 22, under the management of Robert Sherman.

"THE YELLOW TICKET" is being offered, week ending Jan. 22, at the Newblitt, Wilkes-Barre, Pa., under the management of Lew Wood.

"THE HOUSE OF BONDAGE" is being used for three days, week ending Jan. 22, at the Orpheum, McKeesport, Pa., under the management of Charles Kramer.

"THE TRAIL OF THE LONESOME PINE" is offered at the Overholser, Oklahoma City, Okla., for the first three days week ending Jan. 22, under the management of E. A. Schiller.

"DISRAELI" is in active rehearsal at the Castle Square, Boston, Mass.

"HE FELL IN LOVE WITH HIS WIFE" will be the offering at Poli's Grand, Worcester, Mass., week ending Jan. 20, under the management of Wm. Dehman.

"ARE YOU A MASON?" and "THE FORTUNE HUNTER" are underlined for very early production at the Auditorium Theatre, Baltimore, Md., where Ed. Renton is manager.

"MARY JANE'S PA" and "A BACHELOR'S ROMANCE" have been secured by Maguire & Connery for immediate production at the Empire, Salem, Mass. Arthur Behrens has been secured to play the leads.

"THE SPENDTHRIFT" will be used week ending Jan. 20, at the Grand Opera House, Youngstown, O., under the management of Sam Miller.

PALACE.

(ELMER F. ROGERS, MGR.)

A few of the same "gang" that made things hum during Sophie Tucker's act, Monday afternoon, Jan. 10, were in evidence at the matinee Jan. 17, but as few of the acts used published songs, there wasn't much for them to do except applaud Eva Tanguay's performance.

It won't be long before Manager Rogers will take it upon himself to clean out this bunch from a certain music house, who make it their business to applaud their hands-off when an act appears singing their songs or numbers from their affiliations.

It wouldn't be a bad idea to let the act go on its own merit; or, better still, let the audience do the applauding. The music business has got down to a low enough level without the assistance of a band of hired hoodlums.

Eva Tanguay was the feature of course, and presented several new songs to the Palacettes that again bring this remarkable artiste's cleverness as a show woman to the front. It was never thought that Eva could get a song to replace her "I Don't Care," but in a new one called "T-A-N-G-U-A-Y," she has replaced her old standby. The audience liked it, too, and wasn't slow in showing its approval. Eva went better than when she last appeared here, principally through a better selection of songs. Her costumes, while not up to the usual Tanguay standard, were very original in design.

Taking Eva as the special feature, the Farber Girls, in a splendidly arranged song offering, walked away with the remainder of the show. These girls seem to improve each time they appear in New York, and as they are careful in the selection of songs, always adding new ones, they can always be depended upon to give a good account of themselves. The smaller of the two is developing into a good comedienne, and has greatly benefited her work by eliminating a good deal of the "mugging." She works natural, and gets as many laughs as any single woman comedienne appearing in vaudeville. At the Monday matinee the girls were compelled to sing no less than six songs, and then had to make a little speech to get off. They spring a new "Ford" joke that goes something like this, "There's two things that can't be disguised, a Ford and a married man." The costuming is up to the mark, too, the singer showing one that made the females in the audience sit up and take notice.

Laddie Cliff, always a favorite here, appeared single, the program announcing Mabel Parker (Mrs. Cliff) would assist, but she didn't put in an appearance. Laddie doesn't need anybody to help him out, as he can work better alone.

William Morris, in his humorous farce, "Mrs. Temple's Telegram," again was a laugh producer, and the general mix up furnished by the plot got Morris and the sketch over big.

Paul Conchas, assisted by Julius Newman, is successfully evading the bullets here, in his sketch, "Achilles and Patroclus."

Loughlin's comedy dogs, in the opening position, held down this spot in good shape. The act is a corker from start to finish, and is full of action. The whirling disc, with which the dogs are thrown helter-skelter around the stage, trying to mount, made an exciting climax.

Olga Seymour, a young prima donna hardly out of her teens, made a fairly good impression despite a show of nervousness. Her biggest handicap was her pianist, who tried hard to spoil her work by his clumsiness in walking on and off. The young woman has a splendid, high soprano voice, and with a little more stage experience should develop into quite a feature. (See New Acts.)

If the crowd that filled this house to capacity came to be "surprised" with the dancing of Mlle. Felyne Verblst, a Belgian beauty, they were sadly mistaken. Mlle. is just a plain, ordinary toe dancer, offering nothing of the sensational stuff that she was "press agented" to do. She is a good enough toe dancer, but not strong enough to feature. She gave a repertoire of four dances, and showed grace and skill in each. Her costume was tasty. (See New Acts.)

The Lunette Sisters, "the Whirling Gelsa Girls," who performed their original aerial ballet hanging by their teeth, had the difficult position of closing the show. Their excellent work combined with the electrical effects held the audience seated.

An interesting Mutual Weekly showed some good views of the past week. Jack.

FRANK ROSE is also on the sick list at the City Hospital, Boston.

COLONIAL.

(AL. DARLING, MGR.)

Al. White and Maurice Abrahams opened Monday afternoon, and made a good impression with their *pot-pouri* of music and song, but were forced to cancel the rest of the week, owing to the early program spot interfering with a cabaret engagement previously booked by the vocalist of the combination. They were replaced by Schooler and Dickinson at the Monday night performance.

There was a fair sized audience seated at 8.15. Monday night, when the Schmettans opened the proceedings with a well rehearsed routine of equilibrium feats. The act is one of the best of its kind, and makes a strong bid for favor alone, through its classy method of presentation.

Schooler and Dickinson did exceedingly well in view of the fact that they were allotted the always difficult number two position.

The boy is an excellent musician, and plays the piano like a Carnegie Hall virtuoso. His technique is quite remarkable for one of his years, and evidences long and arduous application. One piano selection in particular, involving numerous intricate passages, disclosed musical talent of a high order. The girl possesses a finely cultivated soprano voice, which she uses with nice discretion.

Schooler and Dickinson score strongly on appearance, too, and on the whole constitute a likeable and distinctly high class offering.

Will Morrissey and Dolly Hackett are a team that should be commended for a laudable effort to get away from the conventional in their singing and talking skit. (See New Acts.)

Marshall Montgomery, assisted by Edna Courtney, a pretty young woman, with blonde hair and an ingratiating personality, scored his usual success. The ventriloquist always has a few nifties of late vintage, which he springs via his most human little manikin, "Gawge." The whistling at the finish met with a ready response from an audience which by this time approached capacity. The Colonialites are slow in arriving, it seems, but when they finally get there, are a dandy bunch to play to.

Adelaide and J. J. Hughes are not doing any modern dances this week. Two costume numbers are presented, however, in which pantomime, as well as dancing, figures to a large extent. Both numbers are fine examples of the terpsichorean art, the first introducing "The Pierrot and Pierrette," and the second, "The Cat and the Canary."

Adelaide, petite and dainty as in days of yore, is the very essence of grace in the latter dance, and Hughes leaves nothing to be desired by his artistic and finished performance. The dancing act was a hit of ample proportions.

Maurice Burkhardt entertained with fifteen minutes of song, amusingly descriptive of the activities of a young man with burglarious inclinations. Blanche Merrill wrote the act, and in so doing evolved a finely constructed vaudeville offering, possessing both novelty and originality.

Burkhardt was in fine voice Monday evening, and landed safely in the hit division. "Mother," an appealing little ballad, containing just the proper amount of sentimental interest, finely rendered by the singing comedian, proved one of Burkhardt's best liked vocal efforts.

Clare Vincent and company, in a one act comedy playlet, entitled "The Recall," showed just how entertaining a well written sketch can become when interpreted by real players. Miss Vincent is a comedienne who understands the proper meaning of comedy values and never overplays for an instant. The two men supplementing the work of the featured artiste are both good actors. There are plenty of laughs throughout, and the comedy is all derived from lines and situations of a legitimate nature.

Josie Heather, singing comedienne, was on rather late, but succeeded in more than holding her own. Her songs are all exclusive, but might be diversified a trifle more, inasmuch as two of the numbers contain a somewhat similar idea. The Scotch song was one of the best liked of her repertoire. Bobbie Heather assisted in this, contributing a few neatly executed steps of the Highland variety.

John Jarrott danced the modern dances in his usual clever fashion, assisted capably by Josephine Kernell.

The act carries a colored orchestra, led by Tim Brymn. The band is a valuable asset. The Jarrott-Kernell combination, while not showing anything of a startling nature in the line of recently invented ballroom stepping, made an acceptable closing turn. Hcs.

PROSPECT (BKLYN.)

(WM. MASAUD, MGR.)

Lohse and Sterling were changed from their programmed position of closing to opening the vaudeville section. The gymnastic couple showed a clever routine of tricks.

Miss Sterling makes a picture well worthy of remembrance in a union suit worn in the finishing feat, which is "some" thriller. The act is well staged throughout, and can follow any of 'em without worrying a bit.

Miller and Lyles, those two uncommonly funny colored men, were on a little too early to score very strongly with their comedy conversational patter, but the dancing boxing bout secured the desired results at the finish. This is an exceedingly funny bit of dancing pantomime, and is cleverly put over by the ebony hued comedians.

Bertha Creighton and company presented a sketch by William Bowman, entitled "Our Husband." The playlet is not well written, and contains lines and situations of the all too familiar sort.

Lew and Molly Hunting were next, using a slight skit structure as a means of introducing some very good dancing, fly kidding and a song or two, with a dash of ground tumbling by the male member of the duo.

The act would undoubtedly profit greatly by securing brighter comedy stuff. Both are capable performers, and evidently could handle better material to their advantage. The dancing of the Huntings, however, carried the act over the quiet spots and stamped the pair as tried and true vaudeville entertainers.

Frank Mullane struck a soft spot, and found the going just to his liking. An Irish song to opera made him solid with the bunch right off the reel, and the dialect stories which followed, cinched the hit which Mullane registered with ease. He has a fine tenor voice of resonant quality and a knack of placing a couple of high notes at the finish of a song that reminds one of those liquid tones which have brought fortune to John McCormack.

The W. Horelik Ensemble is a dancing act, consisting of six or seven men and three women. The act starts off as a sort of pantomime, but quickly discards the panto idea and runs through a whirlwind routine of speedy stepping. The turn carries a gypsy encampment setting, and the dancers are garbed in gypsy fashion, but the dancing is strongly suggestive of the style made popular in America during the past ten years by the numerous Russian troupes. Several members of the Horelik act, if not the entire ensemble, were at no distant period Russian dancers. Closing the first part of the bill the act scored.

Helene Davis pleased with several well written songs, and an equal number of nifty costume changes. The wardrobe Miss Davis carries certainly looks like the proverbial million dollars, and a silver "Tanguay" costume, worn with tights, adds conviction to the assumption.

Werner and Amoros company were a small sized riot. Everything the versatile quartette did was encored to the echo, and the Chaplin impersonation, which is done, by the way, by a young man who strangely resembles the film comique, especially in the matter of hair and eyes, simply "knocked 'em off the seats."

The juggling of the Werner-Amoros Co., including the plate catching, is extremely good, and the music portion of the act stands out as an artistic performance.

The turn simply stopped the show, making one of the biggest hits the Prospect has ever accorded an act since it opened.

Lillian Fitzgerald and Henry F. Marshall had the pleasure of following the aforementioned young applause riot, and did wonderfully well considering the hardship of following such an unprecedented hit. Miss Fitzgerald just radiates magnetism and possesses a marvelous amount of that peculiar commodity known as personality. The French song is a gem of characterization, and the whole act was a big hit.

Charles Grapewin and Anna Chance are playing a pleasant little farce called "Foughkeepsie," which they have used as a vehicle for their well developed comedy talents on and off for the past year or two. Charley Grapewin is a genuine comedian, and Anna Chance a first rate foil for the funniments of her better half. The act was one of the big hits of the bill.

The Chung-Hwa Four, a quartette of genuine Chinese singers, vocalize harmoniously in a surprisingly musical fashion. The act is a novelty and, aside from this, has real merit as a singing act from every standpoint. Hcs.

AMERICAN.

(CHAS. POTSDAM, MGR.)

The Black and White Revue and Frank Terry are billed up big on the outside, as well as claiming the places in order mentioned in the running inside.

The Revue cleaned up easily at nine o'clock, the applause not letting up until Frank Terry's cards were placed on both sides of the stage. It is a conglomeration of songs and comedy on the minstrel idea by a company of seven, four girls in black and white striped costumes, and male interlocutor and ends. The former are a talented, good looking quartette, while the end men, who are the only ones working blackface, help put pep into the offering with their minstrel gags and work. The "interloc" is a husky chap who looks a whole lot like Marshall Montgomery, though he has more bulk. Song specialties by three of the girls, and the fourth's equilibristic toe dance, all went with big results, while the audience ate up the fun served out by the comedians. The Jeanette Sisters are quite a little of this revue that should have a "black and white" striped setting. Both are pretty girls, and the way they harmonize popular songs is almost a caution to Van and Schenck, for the larger of the two has a tenor (?) voice that rings clear and musical all through their double number, "Lonesome Melody." The little girl singing "Daughter of Mother Machree" had to repeat it, right at the start of the act. It's a lively, pleasing turn of its type.

Frank Terry romped right into a sure success when he took his initial flop on the stage at the beginning of his funny "Impossible English Johnny" number, following an introductory reel of animated pictures of himself, that got some laughs. Terry's "Johnny" is a laughable hit, but it seems he could re-arrange the rest of his act to keep it away from the too dramatic border, as his "Mr. Boozie" recitation is followed right up with another on the same idea—heavy stuff. It undoubtedly chops off some of how he'd have gone over had he finished with a comedy bit. Terry is likely the only Johnnie Bull fellow doing his style over here, and we've waxed pretty warm to his way of entertaining.

McCormack and Irving were close runners up with their old best classy little talking and singing act, with the action occurring on a fresh deck of a steamer set. They have been using this vehicle for quite some time, but it never fails to land, 'cause they are clever enough artists to vaudeville a whole lot more in it, but substitute a more up-to-date song for their final double.

The George Davis Family, closing the show, put a good finish to the bill in a good acrobatic hand-balancing and Risley act, while Martin and Fabrin, just ahead of them on the bill, man their usual place with their different and speedy dancing. Banjo Bill and Roth and Jerry (both new acts).

PROSPECT.

Dave Roth entertained with some fine piano playing, playing on a one-string fiddle (made of cigar box), and dancing. In one of his numbers on the piano he used only one hand, his nose being used instead of the other.

Wayne and Warren Girls were a pleasing trio. One of the girls possesses looks, and the other personality, which made her far more interesting. The songs rendered were "At Your Service, Girls" (together), "Things Are Getting Better Every Day," "Sweet Kentucky Lady," "When Old Bill Bailey Plays the Ukulele," and "My Pa Has Money in the Bank" (together) for finish. They were amply rewarded for each of their endeavors.

Eastman and Donovan, black face comedians, were not very amusing. One of the men has a nasal twang in singing, which is not pleasing. Their medley of songs got them a little applause.

Nat Leffingwell and company, a rube orchestra of five pieces, went very big. Their numbers included: "Barnyard Medley," "Turkish Towel Rag," a Yiddish song, and "Pigeon Walk Medley," each receiving a goodly share of applause at conclusion.

Evans and Arkin met with approval and were accorded a splendid reception. The Yiddish comedian got many laughs, and although the act seemed rather long drawn out, the audience liked it and showed their appreciation.

Reckless Trio, two men and woman of marvellous strength, present acrobatic stunts which held the audience spellbound. Spontaneous applause at conclusion was certainly deserved. Emil

NEW VAUDEVILLE ACTS

Mlle. Felyne Verbist (Toe Dancer).

14 MIN., FULL STAGE.

Palace.—Presented under ordinary conditions, the dancing of Mlle. Felyne Verbist, programmed the Famous Belgian Star, and who's making her initial appearance in the city, would not have caused even the usual success that generally attends toe dancing at this house. But the young lady received considerable advance press notices as to her ability and sensational character dancing, and her performance as a whole just about got over.

She gave four finely arranged dances, and while she demonstrated that she could entertain in this particular line she showed nothing new.

Her best was called "La Mort Du Cygne" ("Death of the Swan").

She was far from being the looked for feature. Jack.

Morrissey and Hackett.

16 MIN., IN ONE.

Colonial.—Will Morrissey and Dolly Hackett present a singing and talking act of distinct merit. Morrissey has constructed several comedy songs, which contain just the right ideas for vaudeville, and the couple put these over with a fine regard for the comic points involved. There is considerable patter indulged in by the couple, which brings out a few "old boys" in the way of gags, but the manner in which the talk is handled makes up for any deficiencies in the humorous qualities of the conversational material.

There is a capital travesty on "bench" acts, and the finish, introducing a burlesque on the movies different in every way from other bits of this sort seen hereabouts, sends the act off to a whirlwind of laughter. On number three this week at the Colonial, Morrissey and Hackett made a fine impression, and should shortly land in the "standard" two act class. Their stuff is sure-fire for almost any type of audience. Hes.

Banjo Bill (Banjoist).

10 MIN., IN ONE.

American (Jan. 17).—Whether Bill has a legitimate license to be wearing a cowboy make-up makes little difference. He has all the license to be playing a banjo in vaudeville for a livelihood anyway. One of the good ones on that raggy melody instrument he is, and he held down "No. 4" spot (at 10.11 P. M.) in admirable form on this bill. Tod.

White Sisters (Songs).

14 MIN., IN ONE.

Loew's 7th Ave. (Jan. 14).—A likable sister team, whose strongest points are in their person alities and enunciation of their songs. Every word could be clearly heard in every number at the back of the house. Opening with a double song, "Old Home Town of Mine," they follow with "The-e'll Come a Time," especially well done. Then a descriptive song by one finished with a graceful kicky dance, and a comedy number, by the other, with a very good eccentric dance finish. A double number, with the girls in other dresses (one change) is used to close, the comedienne getting much for her comedy business. Tod.

Scott and Marke (Sketch).

14 MIN., IN ONE.

American (Jan. 14).—George Scott and Dorothea Marke are now presenting their "quarreling married couple" sketch, "in one," with George setting the set himself on the pretense of "moving day." It gives the turn a fast start, with Scott continuing the pace with his rapid-fire way of working up the comedy spots to good results. He is given good support by Miss Marke, with the same glove and letter, giving her cues for making her fly-about hubby lie out of 'em for laughs. One of the good, speedy sketches playing the smaller houses. Tod.

Bowne and Bowne (Singing and Talking).

12 MIN., IN ONE.

Jefferson (Jan. 13).—A man (nutt) and woman singing, talking and dancing team. Each possesses good stage presence, but neither much voice, though each has a solo, and the man gets off a fair soft shoe eccentric dance. With their personalities and neat appearance, they make up a duo who will make good with audiences. Tod.

Olga Seymour (Singing).

10 MIN., IN ONE.

Palace.—Monday afternoon saw the initial public appearance of Olga Seymour, a young prima donna heralded as a singer *par excellence*. Miss Seymour looks hardly out of her teens, and while she doesn't seem to have had much stage experience, showed good showmanship in controlling herself while her pianist tried hard during the Monday matinee to jar her work.

She offered a selection of four songs, the first three hardly giving her an opportunity. Her fourth number sounded like a French song, and showed what a remarkably pretty soprano voice she has.

In time she ought to make quite a good attraction, but, taking everything into consideration, the audience was very kind to her. Jack.

Roth and Jerry (Talk and Songs).

12 MIN., IN ONE.

American (Jan. 17).—A two man singing and talking turn, "cop" and wop being the characters, the latter being good enough to carry the most weight of the act. His partner feeds fairly well—in fact, only shows newness—and when the edges are smoothed down the act will be there for going further than the three-a-day circuits. The material used found big results here, but could be brushed up in a few spots for the advance. The "feed" has a tenor voice, but appears to lack control of it in his solo. A short dramatic recitation with a comedy finish got something for the "wop," and they closed with a double song, using "Rocky Road to Dublin" here. Tod.

CHICAGO VAUDEVILLE.

JAN. 17, 1916.

PALACE.

Bessie Devoe and Guy Livingstons gave a four part dance offering. "Carmen" dance showed novelty touch, but "Hunting" finish was weak.

Hans Hanke played piano seriously, using only standard numbers.

Lillian Kingsbury showed fine fire as wife, in "The Coward," war sketch. Leighton Stark played title role capably. Lewis Summers, as the recruiting officer, had little to do. Program mentions Chester Clute as son, but character fails to appear.

Dainty Marie shows old time versatility singing on rings, but should use newer songs. Al. Herman is at his best singing "Ida" for finish.

Avon Comedy Four is one of few old time school acts. They sing "When You're In Love With Someone Who Is Not in Love With You" and "Mother," and added an acrobatic finish.

Nora Bayes apparently changed act but little since leaving New York, three weeks ago, when she suffered from lack of songs and peculiar building of act. Medley of songs she popularized in past proved redeeming feature, but came to late, as audience started leaving when she entered second verse of robin song. Modification of "Little Love, I Little Kiss" and "Never Let the Same Bee Sting You Twice" went best.

Jesse Lasky's Three Types are a good slide feature with living models, closing bill.

MAJESTIC.

Garcinetti Brothers, skilful acrobats and jugglers, introduce clever dog.

Leighton Sisters sing pleasingly, getting best hand with English and Italian versions of "Scadille-de Mooch." Trio's third member, Newton Alexander, features the playing two cornets simultaneously.

Fredk. Karr, Nell Pratt and Marian Day have fine sketch, "Cranberries" and act it intelligently.

Herbert Williams still cuts up wonderfully at piano, while Hilda Wolfsh sings.

Bankoff and Grille followed.

Primrose Four sing well built quartette program. Weber and Fields duplicate Sam Bernard's feat of last week, showing old timers never lose grip on public when they have "the goods."

Nellie V. Nichols repeated what she did at Palace two weeks ago.

The International Girl posing slide act closed bill.

FRED DUPREZ, BEN WELCH and other Big Timers buy material of me. Why not you? Sketches, Farces, Monologues, Parodies and Songs written to order only. Terms fair and reasonable. Write for prices.

LEN FLEMING, 1424 Broadway, N. Y.

CHICAGO NEWS

ADVERTISEMENTS AND SUBSCRIPTIONS RECEIVED AT WESTERN BUREAU OF NEW YORK CLIPPER, CASPER NATHAN, WESTERN MANAGER, 504 ASHLAND BLOCK, RANDOLPH AND CLARK STREETS, CHICAGO.

MONDAY, Jan. 17.

The Loop will seem strange with "It Pays to Advertise" and its trade-winning rooster hiking to pastures new. For the production has endeared itself so much during its nearly five months' run that it looked as though it might run on forever. But yesterday "Young America," a play dealing with the delinquent youth, came to George M. Cohan's Grand Opera House at what may be termed "the psychological moment," for local newspapers have been full of boy bandit stories within recent weeks. The management has made preparations for the same kind of a reception as was accorded the play in New York last season. The cast includes: Peggy Wood, Dorothy Slayton, Doris Kelly, Adella Barker, Maxine Mazzanovich, Otto Kruger, William Sampson, Sam Colt, Forrest Robinson, Charles Frohman Everett, Benny Sweeney, Charles Dow Clark, Dixie Taylor, and a trained dog, named Jasper, who has an important role.

The Fine Arts Theatre goes back to legitimate spoken drama to-night, Mme. Borgny Hammer, the Scandinavian actress, will appear in "Agnate," marking the play's first appearance in English. On Wednesday and Thursday "Theresa Raquin" will be presented. The star has organized her own company, known as the Chicago Players, its membership including: Lester Alden, Rolf Hammer, Edward Moseman, Gwendolen Foulke, Harry Budd, Daniel Reid, Mazie Armistead, Margaret Allen, Edward Cooper, Clarence Thomas, Judith Maynard, Elizabeth Spaulding and Eric Borin.

Jan. 23—"Two Is Company" will be shown at the Chicago.

Jan. 24—David Warfield will come to Powers', in "Van der Decken."

Jan. 30—"Chin Chin," with Montgomery and Stone, will arrive at the Illinois.

GEORGE M. COHAN'S GRAND OPERA HOUSE (Harry Ridings, mgr.)—"Young America," first week.

GARRICK (John J. Garrity, mgr.)—"Experience," fourth week.

POWERS' (Harry Powers, mgr.)—"The Song of Songs," fourth week.

CHICAGO (J. A. Reed, mgr.)—"Within the Loop," fourth week.

BLACKSTONE (Edwin Wapler, mgr.)—Wm. Gillette, in "Sherlock Holmes," second week.

CORT (U. J. Hermann, mgr.)—"His Majesty Bunker Bean," eleventh week.

ILLINOIS (A. Pitou Jr., mgr.)—"Ziegfeld Follies," eighth week.

PRINCESS (S. P. Gerson, mgr.)—"A Pair of Silk Stockings," second week.

OLYMPIC (George C. Warren, mgr.)—"Twin Beds," fourth week.

COLUMBIA (Wm. Roche, mgr.)—Week of 16, "Maid in America."

NATIONAL (J. P. Barrett, mgr.)—Week of 16, "The Convict's Daughter."

IMPERIAL (A. J. Kaufman, mgr.)—Week of 16, "The Lure."

STAR AND GARTER (C. L. Walters, mgr.)—Week of 16, the "Midnight Maidens."

CROWN (Edward Rowland Jr., mgr.)—Week of 16, "The Dummy."

COLONIAL (Norman Field, mgr.)—"The Birth of a Nation" (moving pictures) supposed to close 15; engagement extended two weeks.

LA SALLE OPERA HOUSE (Harry Earl, mgr.)—"The Salamander" (moving pictures), first week.

FINE ARTS (Alfred Hamburger, mgr.)—Mme. Borgny Hammer, in repertoire.

PALACE MUSIC HALL (Mort H. Singer, mgr.)—Week of 17: Nora Bayes, Lillian Kingsbury, Dainty Marie, the Avon Comedy Four, Al Herman, Bessie De Vole, assisted by Guy Livingston; Hans Hanke, Lasky's Three Types, and First Illinois Cavalry Review.

MAJESTIC (F. C. Eberts, mgr.)—Week of 17: Joe Weber and Lew Fields, Nellie V. Nichols, Bankoff and Grlie, Williams and Wolfus, "Cranberries," the Primrose Four, Misses Lightner and Alexander, "The International Girl" (posing), and the Gardinetti Brothers.

McVICKERS' (J. C. Burch, mgr.)—Week of 17: Buck Weaver and Jim Scott, assisted by the Four Cook Sisters; Constantino Bernardi, Billy Montgomery, Rogers, Pollock and Rogers, Charley Case, Elsie White, the Berrens, Ashley and Morgan, and Scanlon and Press.

GREAT NORTHERN HIPPODROME (Frank Talbott,

mgr.) Week of 17: Frank Stafford and company, the Royal Italian Sextette, Coakley, Hanvey and Dunlevy, Bobby Watson and Kittle Flynn, Lillian Watson, J. J. Grady and company, the David-Castle Trio, Sidney and Townley, Morgan and Stuart, the Moran Brothers, Thornton and Corlew, and Arnold and Florenz.

HAYMAKET (I. H. Herk, mgr.)—Week of 16, stock burlesque.

GAYETY (R. S. Schoenecker, mgr.)—Week of 16, the Lady Buccaneers.

VICTORIA (H. C. Broilaski, mgr.)—Week of 16, "Me, Him and I."

CHICAGO HARMONY NOTES.

NEW FIRM MEMBER.

Rosebud Glos, after nine years' vaudeville endeavor, has become business manager of the Chicago firm previously known as Pallma & Heup, now styled Pallma, Heup & Glos. Miss Glos has several ideas of her own regarding building up a catalogue, and, inasmuch as she is handy with the song writer's pen, there is every reason to believe that the concern will take on a new lease of life under her direction.

BREAK IN NEW ONES.

Lewis and White broke in two new songs ("Northern Eyes of Blue" and "In the Evening") at the Wilson last week, both going over with a bang.

A FORCE OF EX-MANAGERS.

Thomas J. Quigley, Western manager of M. Witmark & Sons, has surrounded himself with the most unique staff of assistants ever assembled under one roof. For two of his subordinates are ex-managers, formerly identified with prominent publishing companies. As his right bower is Monte Howard, who was Chicago manager for W. B. & S. two years ago. Last week, Al Bellin, who used to manage Harry Von Tilzer's Chicago office, joined Witmark's Chicago force. The trio made a remarkable crew of singing managers, for each of the three is able to put over a song in an inimitable manner. If history is consulted it will be found that there actually is a third ex-manager on Quigley's force. Ascher B. Samuels (who has been plugging for Witmark's Chicago office, on and off, for many years) once managed his own music publishing house, when he was in business with James Brockman. Everybody knows that Quigley himself is a famous ex-manager, for he managed the Laemmle Music Co., and before that, Shapiro's Chicago office. With four ex-managers working in harmony, surrounded by efficient pianists and subsidiary boosters, there is every reason to believe that M. Witmark & Sons will soon realize one of the biggest "plugs" in the firm's history, emanating from the Chicago office.

JEROME HERE.

Jerome (no last or first name, just Jerome), a familiar figure in New York and Chicago entertaining circles, is now in Chicago, learning new songs.

THAT BIG REVIEW.

The initial success of the McKinley song review has led the boys responsible for the act to incorporate several new features never before attempted in a local review. Managers are heartily enthusiastic about the offering, and return dates are the rule wherever shown.

HAVE YOU HEARD THEM?

Jimmie Whitely's "piping tenor" harmonizes weirdly with Tom Faxson's deep baritone whenever the boys put over "Mother" (which is quite often). Patrons of pleasure places like the North American cannot seem to get enough of their singing.

HAS NEW ONES.

M. J. Stone, professional manager for Jos. W. Stern & Co., "winks the other eye" whenever anybody asks him about the new issues from his firm's busy mill. When it is remembered that the house had several winners last year, the new numbers will probably prove epoch markers.

SAVAGE JOINS FORSTER.

Ed. Savage, of St. Louis, has been made a member of F. J. A. Forster's busy professional staff. With Frank Stein at the keys and Dave Awan bringing them in, everything is whipping into shape so that the "boss" will be pleased when he

MUSIC COMPOSED AND ARRANGED.
CHAS. L. LEWIS, 429 Richmond Street, Cincinnati, O.
HERMAN KAHN
WRITES FOR VAUDEVILLE.
145 N. Clark Street, Chicago.

returns from his Eastern jaunt, in a week or ten days.

GOBBLING UP WEST.

Since Henry Miller went to Frisco in the interest of the W. V. M. A., reports emanating from the Far West showed the acquisition of one house after another. Last week was a banner week for Miller, as, in addition to several other "plums," he secured the leading house of San Jose. It is the aim of the Association to acquire all old S. & Co. houses within reach, in the Far Western territory. Portland will be invaded next. Mort H. Singer is directing all checker-board moves from Chicago, carefully figuring out a plan that will ultimately swing all managers to the Western fold, inasmuch as the Association can offer big headlines under most tempting conditions. Kerry Mesgher left Chicago suddenly, Friday night, on a diplomatic mission said to be connected with the contemplated invasion of Portland. With San Francisco, Los Angeles and San Jose well in hand, as well as the other points previously reported, there is every reason to believe that the W. V. M. A. will soon "gobble up" the Far West and Northwest, and prove as influential there as it now is in the Mid-West.

CALLS CHILD GENIUS.

Mme. Schumann-Heink has taken a great interest in Marian Rice, a five year old prodigy, whose singing has caused a sensation in Chicago. Marian is the daughter of D. E. Rice, manager of the Pickford Theatre, on the South Side. The opera star wants to outline plans for the child's voice culture, personally, as she believes the little girl will ultimately become a famous singer. Marian prizes, above all Christmas gifts, a lavalliere received from Schumann-Heink.

WEAK CONTRACT.

Because the Chicago Opera Association discharged Louise Clay, without notice, whereas the New York contract entered into provided for a week's notice, Leon A. Berezniak's client was awarded full judgment, despite the Association's willingness to pay one week's salary. This was because Berezniak successfully contended that the notice should have been given in writing.

BACK TO SPEECH.

The return of the Fine Arts Theatre to the spoken drama, after a long stretch of feature movie showing, may be taken as a harbinger that the "pendulum is beginning to swing the other way" in Chicago. While moving pictures cover a clearly defined field that works for general good, it cannot be gainsaid that a return to former policy on the part of some houses that used to play "legit" and turned to movies in the mad rush of the up-building period in motography, would be eagerly welcomed by former patrons.

OLYMPIC HOUSES HIT.

The Olympic is housing a big hit in "Twin Beds," though it is the second showing of this farce in Chicago. The play has a good story, well told by capable performers, and therefore deserves success. Though the season has been an "off" one, it is refreshing to note that really worth while plays, like "Twin Beds" and "The Follies" (not to mention "It Pays to Advertise," the run of which just closed) received a full measure of public support.

MAKING UP.

It is said that "Experience" is making up for Shubert losses sustained earlier in the season, at the Garrick, where it is playing, as well as those growing out of unsuccessful runs of other plays at other houses under the same regime. Rumor has it that "Within the Loop" will not live through the last week of its allotted run. Managers who are seeking girls for acts constantly storm the Chicago Theatre in expectation that the company may be disbanded at any moment.

STOCK AND REPERTOIRE

EASTERN PLAY BROKER CONVICTED.

CAMPAIGN ONLY BEGUN, SAY MANAGERS.

OVER THREE HUNDRED MANUSCRIPTS DESTROYED.

The seriousness with which the United Managers' Protective Association are after the play pirate was evident last week, when news of the conviction, in Washington, of William Peet for infringements was received in New York.

Peet was fined \$100 and sentenced to six months in jail. The sentence was suspended on condition that all manuscripts of plays in his possession be destroyed. About three hundred manuscripts in all were handed to the Government authorities and destroyed.

Peet informed the Court that he had obtained his plays from Frank Petty, of Indianapolis, who was recently convicted of violation of the copyright statutes.

This is the first conviction in this part of the country, and is only the forerunner of the campaign that the managers have started against all violations in the East.

Several more indictments are looked for during the next few weeks.

GRAND OPERA HOUSE STOCK CO.

Brooklyn, N. Y., week Jan. 10.

As a tipster, your Uncle Dudley Ayres is a howling success. Two weeks ago he suggested to us that we should not fail to see "Milestones," as it would be well worth seeing. He was right. It was worth seeing—and then seeing again.

Your average leading actors in stock don't shine as character men and women. As such they are more likely to be "shines." But the work of Mr. Ayres and Miss Jackson and this unusually versatile company, in "Milestones" calls for honest eulogies superlative.

We don't enthuse over Dudley Ayres simply because he played John Rhead so well. We are accustomed to see Mr. Ayres play well. But the John Rhead of acts one, two and three were three distinct characters, and Mr. Ayres not only invested each with a different personality, but succeeded, by aid of wigs and masterly make-up, to completely conceal his identity. His acting, particularly his change of voice in acts two and three, was superb. We don't hesitate to say that his John Rhead, in "Milestones," is the best work of his that it has been our pleasure to see.

Dear old Enid May Jackson! We'll never forget you in "Milestones." Your Rose Sibley, in the first act, was charming, simply because it was Enid May Jackson. After you had become John Rhead's wife, in the second act, you knocked at the thresholds of our hearts, and we couldn't deny you. But it was in act three that we loved you most. Sir John wasn't any too nice to you, was he, dear lady?

Your sympathetic voice, those lovely gray hairs, and your faltering steps made such an appeal that there were but few dry eyes amongst us. But we forget. All this was acting. Such, Miss Jackson, is our tribute to you in this beautiful play.

Clara Mackin dressed her hair (or was it a wig?) so effectively in the first act that we didn't know her. She was thoroughly satisfactory as Gertrude Rhead. Nelly Buckley, as Mrs. Rhead, also did well. John Roach played Thompson, the butler, and Richard Sibley. He might have been a little more aggressive as Richard.

The work of M. J. G. Briggs, as Ned Pym, was excellent. Pym, although youthful, is a whimsical character, and could not be properly handled except by a capable actor. That's why Briggs got the job.

Wm. H. Elliott did well as Samuel Sibley, even though it called for no canibalistic requirements. Charles Schofield gave distinction to the role of Arthur Preece. Florence Roberts, with her Yorkshire dialect, was a positive delight. Artists of Miss Roberts' ability are rare indeed.

Leodore Martin began as an ingenue. You should have seen Emily Rhead. Honestly, she was all right, even when age crept upon her. Wm. H. Everts, as Lord Monkthurst, from 10.20 P. M. to 10.35 P. M., met all requirements. J. Francis Kirk was a good Webster, though not related to the dictionary. Fay Baker, as the Hon. Muriel Pym, was not as sufficiently girlish as the character required.

This week, "The Woman He Married." We'll bet the bank's half million it was Enid May Jackson. *Le Roy.*

BROWNELL-STORK CO.

Orpheum, Newark, N. J., Week Jan. 10.

For its third week this unusually well balanced company offered "Seven Keys to Baldpate." We are glad to record an increasing patronage at this big theatre, but not nearly so big as the efforts of Miss Brownell and her able associates should warrant.

Of the play, they gave another excellent performance; there was but one weak spot; one that could and should be remedied.

Mabel Brownell, as Mary Norton, played it well. Possibly a little more dash might have been injected into the role of the female newspaper reporter. This is simply a suggestion.

R. Leigh Denny failed to get the best possible results from Wm. Hallowell Magee, owing to his faulty enunciation, as we have previously pointed out. Another conspicuous fault was the cockney accent he almost invariably used whenever he spoke the word "here." Mr. Denny pronounced it "he-ah." This is almost an infringement on Hughey Jennings' famous "e-yah." These faults need immediate correction. Mr. Denny has most of the attributes that make the successful actor—youth, good looks, good address and pleasing personality. The faults referred to should be eradicated at once. Go to it, Mr. Denny. It's really worth the while.

For the second time we are glad to say nice things of Enid Morel. She gave the unresponsive character of Myra Thornhill a most worthy interpretation. This little lady has unusual talent. The tendency to overact is not hers, and her splendid articulation is worthy of especial notice.

Joseph Sweeney, the "Southwark sensation," played the thankless role of Jim Cargan with rare skill. Hallett Bosworth gave a splendid and a most natural performance of Thos. Hayden, and we are pleased to relate that Wm. Balfour has overcome his ambitions to be a vocalist, and read the lines Jiggs Kennedy, chief of police, very well, indeed.

Clifford Stork was the owner of Baldpate. The writer expects to own one in a few short years. Mr. Stork's brief stay on the stage, coming on late as he did, was characterized by high grade work. James R. Garey was satisfactory as the hermit; so were Walter Connolly, Teddy Le Duc and Theodore Stanley, as Lou Max, Elijah Quimby and John Bland, respectively.

Kate Mayhew's talents were not given much scope as Mrs. Quimby. Margaret Dills was capable as Mrs. Rhodes.

This week, "The Common Law." *Le Roy.*

MELVILLE'S COMEDIANS, NO. 2, CLOSE.

Melville's Comedians, No. 2, under the management of Cliff "Pete" Swan, closed a successful season of forty weeks Jan. 1, at Albany, Tex. Manager Swan is now at his home in Bristol, Tenn., making arrangements for the plays to be used next season, having spent a few days with the No. 1 company of Melville's Comedians, at the Palace Theatre, Little Rock, Ark.

Roster was: Bert Melville, owner; Cliff Swan, manager; Fred Mitchell, treasurer; Ed. Morasca, advance representative; Mrs. Morasca, Mrs. Bush, tickets; Windsor Munell, orchestra leader; Albert Bush, George Brockhahn, Jack King, Bruce L. Miller, Margie Garrett, Grace Brockhahn, Nettie Davenport, Ruth King, Jay Davis and Abe Freeman.

The outfit is now stored at Cisco, Tex., and the company will open the season early in April in that vicinity. All royalty plays, with special scenery, will be used, and a feature band and orchestra will be carried.

HELEN GRAYCE is playing second leads with the New Orpheum Players at the Orpheum, Reading, Pa., of which her husband, Nathan Appell, is manager.

YONKERS STOCK PLAYERS.

Yonkers, N. Y., week Jan. 10.

Taken in its entirety, "Polly of the Circus" was anything but an unqualified success from an acting standpoint.

Mary Farren, in the title role, didn't measure up to the requirements. Polly is an exacting role, though it might not appear so. Miss Farren failed utterly to give the proper shading to depict the ingenuousness of the heroine, and to give the coloring the role required.

Joseph De Stefani, as the Rev. John Douglass, failed to convince. Mr. De Stefani read the lines carefully and conscientiously, as is his wont, but that indefinable something was lacking.

Carl Brickert was manly and virile as Big Jim, a role that his resonant voice and seventy some inches nicely adapt him for.

Dudley Clements was especially well cast as Joe Barker, the circus proprietor. He was the characteristic "tent" of the sawdust fraternity. Lynn Osborn, in a Dan Sully make-up, did good work as Deacon Strong. Walter Lewis was also capable as Deacon Elverson, though he played the role more subdued than is customary.

Louise Sanford added another triumph to her long list by acting Mandy Jones, the colored servant, in a legitimate manner. Mandy offers many opportunities for overacting. Miss Sanford being an actress of experience and ability, naturally overlooked them.

Harry Hoy was satisfactory as Hasty Jones, as was Samuel Godfrey, as Uncle Toby, the clown. Ralph Morehouse cured Polly of her physical ills and then went off on another case.

Helen Keers, as Mrs. Willoughby, was capital. The youthful Jessie Mueller made the somewhat aged Miss Perkins an amusing character. Marjorie North, as Julia Strong, only had to look sweet. She didn't miss a line.

Molly Wood, charming little Molly, played Willie Willoughby as you seldom see it played. Keep an eye on Molly. Winifred Wood cried naturally when it was necessary, which, fortunately, wasn't often. And that's all.

This week, "The Old Homestead," Geo. Farren returning to the cast as Uncle Josh. It ought to be worth seeing. *Le Roy.*

SHERMAN & USHER CO.

The Eckhardt Players, after forty-five weeks of stock in Regina, Can., have been taken over by W. B. Sherman and James Guy Usher, and after being strengthened by two new people, were transferred to the Majestic, Moose Jaw, where the company, known as the Sherman & Usher Co., opened Dec. 27.

Roster: W. B. Sherman, manager; James Guy Usher, director; Zana Vaughn, Nina Gilbert, Laurel Bennetts, Marjorie Sherman, Allen Strickfaden, Charles Smith, S. G. Davidson, J. W. Middlemas, Ivas Hamby, Frank Kohler, Percy Spencer and "Jimmie" Usher.

The crew consists of Arthur Houghton, carpenter; Jack Wilson, props; Harold Irwin, electrician; Richard Barker and William Jones.

CHET KEYES PLAYERS, under the management of Thurman R. Bray, at the Orpheum, Zanesville, O., indefinitely, are doing unusually good business. Jane Lowe, leading lady, became a popular favorite after the first bill. Others are: Ralph Menzing, Forrest Smith, Chet Keyes, Carl Proctor, Helen Keyes, W. F. Everstein, Wm. H. Hack, John Adair Jr., Rubis de Farras, Joe Long, Mrs. Burton Keyes, Thurman R. Bray and Irving Young, scenic artist.

RUTH ROBINSON

LEADING WOMAN

American Theatre

Philadelphia, Pa.

ART E. WALTON
HEAVIES

ADDRESS THIS OFFICE

BURLESQUE

BY MILL.

ROSEY POSEY GIRLS.

RATING.			
Principals	Book	Chorus	Numbers
100	100	100	100
Wardrobe	Scenery	Comedy	
100	100	100	

"The Redemption Club" is the title of the first part put on by Peter S. Clark's attraction this week at the Columbia, with good results, and introducing a wide variety of characters.

Clare Evans, as Henry Grab, in tramp make-up, including his familiar whiskers, put over some effective comedy, assisted by Harry S. Le Van, as a Yiddish tramp.

Harry Bentley was Mr. Souze, with a German dialect, who was particularly strong in the singing line.

Walter Pearson, the classy straight, showed his style in the dressy way of presenting himself at all places, and his acting as the dope in the "Lew Kelly" bit and as the Chinatown Guide, was well done.

Earl Gates played a rich young American, who broke forth into dances on several occasions, and showed some nifty stepping with his little partner, Marie Gates, who played Irene, an American girl.

Will R. Pearson played Hogan from Denver.

Miss Billy Davies played a millionaire's, Madeleine Whitney was Mrs. Love, Mamie Mitche'l appeared to advantage in her costumes and in the singing of several numbers. Flo and Ollie Sherlock and Jane Pearson completed the cast.

The chorus includes: Members of the Redemption Club—Mabel Orell, May Russell, Dorothy Raymond, May Egner, Ada Huff, Gertie Mills, Fanny Gerring, Babe Mills, Esther Gerring, Flo Gibson, Ruth Hoag, Madge Sheehan, Alice Burness, Anna Bentley, Kate Hanson, Anna Schneider, Evelyn Delmar, Dody Morris, Rose Holmes.

The opening ensemble, with the girls in neat, Summer attire, introduced several catchy numbers, including "I Want a Little Love From You," by Earl Gates, with applause winning dances, and "Like a Diamond in the Sky," led by Miss Mitchell; "Loving Melody," by Miss Gates; "That Jubilee," by the Sherlock Sisters, two nimble little dancers, the girls in showy costumes, and a great dance by Le Van; "That Siberian Dip," a rousing number, by Earl Gates; "Because You Are Mine, Sweetheart," a duet, by Miss Mitchell and Mr. Pearson; "To Lou," by the Sherlock girls, and Earl and Marie Gates' specialty of dancing and singing got encores.

The patriotic finale showed a march led by Miss Mitchell, and tableaux of a naval battle, "The Statue of Liberty" and "Spirit of 1776."

Harry Bentley also introduced a patriotic parody medley and several individual parodies in good voice.

The second act opened with a medley, "Good-bye Broadway," by the Sherlock girls; "Out in Frisco Town," by Earl Gates; a trio from "Faust," well sung; the Hula Hula, a chorus number, wherein the girls did all sorts of acrobatic stunts; and "Oo, La-La," by Marie Gates, were well liked.

The review showed Walter Pearson, in the "Lew Kelly" brand of dope. He also sang "What's the Use of Dreaming?" The Sherlock Sisters were the Courtney Sisters; Harry Bentley impersonated Sam Bernard; "La Belle Marie" sang "Naughty Sporty Man;" Clare Evans was Nat Wills, and Earl and Marie Gates, Mr. and Mrs. Vernon Castle.

"The Visit to Chinatown" introduced Will R. Pearson as the hop fiend and a series of character pictures during the stumming trip.

A march in showy costumes was led by Mabel Orell, and an operatic selection acted as the finale.

Clare Evans was an effeminate Wild Westerner for a comedy scene with Bentley and Le Van.

The staff: Peter S. Clark, manager and treasurer; Maurice Clark, acting manager; Julius Michael, business manager; Fred Egner, musical director; Roy Burness, carpenter; Wm. F. Grubler, electrician; Everett Kampton, properties. *M.H.*

"GERMANY AT WAR," the battle pictures, are an added feature with the Tourists, at the Casino, Brooklyn, this week.

ROUTES.

COLUMBIA CIRCUIT.

AL REEVES—Gayety, St. Louis, 17-22; Columbia, Chicago, 24-29.
 BEHMAN SHOW (Jack Singer, mgr.)—Empire, Newark, 17-22; Park, Bridgeport, 27-29.
 BON TONS (Ira Miller, mgr.)—Lay off 17-22; Syracuse and Utica 24-29.
 BEN WELCH SHOW (Harry Shapiro, mgr.)—Gayety, Toronto, 17-22; Gayety, Buffalo, 24-29.
 EOSTONIANS (Frank S. Pierce, mgr.)—Empire, Hoboken, 17-22; Bronx, New York, 24-29.
 BILLY WATSON'S BIG SHOW (Wm. F. Rife, mgr.)—Casino, Boston, 17-22; Columbia, New York, 24-29.
 DAVE MARION'S (Bob Travers, mgr.)—Empire, Toledo, 17-22; Star and Garter, Chicago, 24-29.
 FOLLIES OF THE DAY (Barney Gerard, mgr.)—Empire, Brooklyn, 17-22; Colonial, Providence, 24-29.
 GLOBE TROTTERS (M. Saunders, mgr.)—Gayety, Kansas City, 17-22; Gayety, St. Louis, 24-29.
 GAY NEW YORKERS (Harry Leon, mgr.)—Syracuse and Utica 17-22; Gayety, Montreal, 24-29.
 GYPSY MAIDS (W. V. Jennings, mgr.)—Gayety, Buffalo, 17-22; open 24-29; Syracuse and Utica 31-Feb. 5.
 GOLDEN CROOKS (Jas. C. Fulton, mgr.)—Gayety, Montreal, 17-22; Empire, Albany, 24-29.
 GIRL TRUST (Louis Epstein, mgr.)—Star, Cleveland, 17-22; Colonial, Dayton, 24-29.
 HARRY HASTINGS (Martin J. Wigert, mgr.)—Gayety, Boston, 17-22; Grand, Hartford, 24-29.
 LIBERTY GIRLS (Alex. D. Gorman, mgr.)—Empire, Albany, 17-22; Gayety, Boston, 24-29.
 MAJESTICS (Fred Irwin, mgr.)—Jacques, Waterbury, Conn., 17-22; Hurtig & Seamon's, N. Y., 24-29.
 MANCHESTER'S (Bob Manchester, mgr.)—Grand, Hartford, 17-22; Jacques, Waterbury, Conn., 24-29.
 MAIDS OF AMERICA (Frank McAleer, mgr.)—Columbia, Chicago, 17-22; Berchel, Des Moines, 24-29.
 MILLION DOLLAR DOLLS (Chas. Falke, mgr.)—Berchel, Des Moines, Ia., 17-20; Gayety, Omaha, 24-29.
 MIDNIGHT MAIDENS (E. W. Chipman, mgr.)—Star and Garter, Chicago, 17-22; Gayety, Detroit, 24-29.
 MERRY ROUNDERS (Jos. Weeden, mgr.)—Colonial, Dayton, 17-22; Empire, Toledo, 24-29.
 RUSS, PUSS (Al Lubin, mgr.)—Gayety, Detroit, 17-22; Gayety, Toronto, 24-29.
 ROSELAND GIRLS (Bob Mills, mgr.)—Gayety, Pittsburgh, 17-22; Star, Cleveland, 24-29.
 ROSE SYDELL'S CO. (W. S. Campbell, mgr.)—Bronx, New York, 17-22; Orpheum, Paterson, N. J., 24-29.
 ROSEY POSEY GIRLS (Peter S. Clark, mgr.)—Columbia, New York, 17-22; Casino, Boston, 24-29.
 STROLLING PLAYERS (Louis Gilbert, mgr.)—Gayety, Washington, 17-22; Gayety, Pittsburgh, 24-29.
 SOCIAL MAIDS (Joe Hurtig, mgr.)—Lay off 17-22; Casino, Phila., 24-29.
 SPORTING WIDOWS (Bob Simons, mgr.)—Orpheum, Paterson, 17-22; Empire, Hoboken, 24-29.
 STAR AND GARTER (Asa Cumings, mgr.)—Colonial, Providence, 17-22; Casino, Boston, 24-29.
 SMILING BEAUTIES (Ben Harris, mgr.)—Casino, Phila., 17-22; Palace, Baltimore, 24-29.
 SAM HOWE'S (Geo. H. Bachelor Jr., mgr.)—Hurtig & Seamon's, New York, 17-22; Empire, Brooklyn, 24-29.
 TOURISTS—Casino, Brooklyn, 17-22; Empire, Newark, 24-29.
 TWENTIETH CENTURY MAIDS (R. E. Patton, mgr.)—Gayety, Omaha, Neb., 17-22; Gayety, Kansas City, 24-29.
 WATSON-WROTTE SHOW (Manny Rosenthal, mgr.)—Palace, Baltimore, 17-22; Gayety, Washington, 24-29.

AMERICAN CIRCUIT.

AMERICAN (Louis Gerard, mgr.)—Star, Toronto, 17-22; Savoy, Hamilton, Ont., 24-29.
 AUTO GIRLS (Ted Symonds, mgr.)—Gayety, Baltimore, 17-22; Trocadero, Phila., 24-29.
 BEAUTY, YOUTH AND FOLLY (Lou Stark, mgr.)—Academy, Jersey City, 17-22; Gayety, Brooklyn, 24-29.
 BROADWAY BELLES (Joe Oppenheimer, mgr.)—Manchester, N. H., and Worcester, Mass., 17-22; Springfield, Mass., 24-29.
 BLUE RIBBON BELLES (Wm. S. Clark, mgr.)—Gayety, Minneapolis, 17-22; Star, St. Paul, 24-29.
 BIG CRAZE (Joe Levitt, mgr.)—Howard, Boston, 17-22; Manchester, N. H., and Worcester, Mass., 24-29.
 CRACKERJACKS (Bob Gordon, mgr.)—Century, Kansas City, 17-22; Standard, St. Louis, 24-29.
 CABARET GIRLS (Lewis Livingston, mgr.)—Academy, Fall River, 19-22; Howard, Boston, 24-29.
 CHERRY BLOSSOMS (Maurice Jacobs, mgr.)—Youngstown and Akron 17-22; Olympic, Cincinnati, 24-29.
 CHARMING WIDOWS (Sam Levy, mgr.)—Trocadero, Phila., 17-22; Grand, Trenton, 26-29.
 CITY SPORTS (L. E. Sawyer, mgr.)—Star, St. Paul, 17-22; lay off 24-26; St. Joseph, Mo., 27-29.

DARLINGS OF PARIS (Chas. E. Taylor, mgr.)—Englewood, Chicago, 17-22; Gayety, Milwaukee, 24-29.
 FROLICS OF 1916 (Frank Lalor, mgr.)—Gayety, Milwaukee, 17-22; Gayety, Minneapolis, 24-29.
 FOLLIES OF PLEASURE (Rube Bernstein, mgr.)—Gayety, Brooklyn, 17-22; Academy, Fall River, Mass., 27-29.
 FRENCH MODELS (Harry Rose, mgr.)—South Bethlehem, Pa., 17; Easton, Pa., 18; Grand, Trenton, 19-22; Olympic, New York, 24-29.
 GIRLS FROM THE FOLLIES (Gus Kahn, mgr.)—Cadillac, Detroit, 17-22; Columbia, Grand Rapids, 24-29.
 HELLO, PARIS (Wm. Boehm, mgr.)—Standard, St. Louis, 17-22; Gayety, Chicago, 24-29.
 HELLO GIRLS (Fred Follett, mgr.)—Shamokin, Pa., 17; Shenandoah 18; Wilkes-Barre 19-22; Academy, Jersey City, 24-29.
 HIGH LIFE GIRLS (Frank Calder, mgr.)—Empire, Cleveland, 17-22; Penn Circuit 24-29.
 JOYLAND GIRLS (Sim Williams, mgr.)—Corinthian, Rochester, 17-22; Star, Toronto, 24-29.
 LADY BUCCANEERS (Dick Zelsler, mgr.)—Gayety, Chicago, 17-22; Buckingham, Louisville, 24-29.
 MILITARY MAIDS (M. Wainstock, mgr.)—Lyceum, Columbus, O., 17-22; Youngstown and Akron, 24-29.
 MISCHIEF MAKERS (F. W. Gerhardt, mgr.)—Savoy, Hamilton, Ont., 17-22; Cadillac, Detroit, 24-29.
 MONTE CARLO GIRLS (Jack Sutter, mgr.)—Garrick, New York, 17-22; Corinthian, Rochester, 24-29.
 PAT WHITE SHOW (Lew Talbot, mgr.)—Open week 17-22; Century, Kansas City, 24-29.
 PARISIAN FLIRTS (Chas. Robinson, mgr.)—Olympic, Cincinnati, 17-22; Lyceum, Columbus, O., 24-29.
 RECORD BREAKERS (Jack Reid, mgr.)—Olympic, New York, 17-22; Garrick, New York, 24-29.
 REVIEW OF 1915 (Henry P. Dixon, mgr.)—Penn. Circuit 17-22; Gayety, Baltimore, 24-29.
 SEPTEMBER MORNING GLORIES (M. Bergower, mgr.)—Star, Brooklyn, 17-22; Yorkville, New York, 24-29.
 TEMPTERS (Chas. Baker, mgr.)—Majestic, Indianapolis, 17-22; Englewood, Chicago, 24-29.
 TIP TOPS (Joe Hurtig, mgr.)—Buckingham, Louisville, 17-22; Olympic, Cincinnati, 24-29.
 TANGO QUEENS (Ed. E. Daly, mgr.)—Springfield, Mass., 17-22; Star, Brooklyn, 24-29.
 U. S. BEAUTIES (Dan Guggenheimer, mgr.)—Columbia, Grand Rapids, Mich., 17-22; Ft. Wayne, Ind., 23; Majestic, Indianapolis, 24-29.
 WINNERS (Harry K. Gates, mgr.)—Gayety, Phila., 17-22; Shamokin, Pa., 24; Shenandoah 25; Wilkes-Barre 26-29.
 YANKEE DOODLE GIRLS (Henry P. Nelson, mgr.)—Yorkville, New York, 17-22; Gayety, Phila., 24-29.

PENN. CIRCUIT.

MONDAY—Steubenville, O.
 TUESDAY—Johnstown, Pa.
 WEDNESDAY—Altoona, Pa.
 THURSDAY—Harrisburg, Pa.
 FRIDAY—Orpheum, York, Pa.
 SATURDAY—Academy, Reading, Pa.

COLUMBIA GETS PUSS PUSS.

There was plenty of dash and sprinkle in the offering that Jean Bedini brought to the Columbia, Chicago, last week. Pretty femininity is at its best in principals and chorus. Nice effects in living pictures form the climax of the first act. Davis and Stafford delivered good material wonderfully well in their blackface olio. Pam Lawrence pranced through the subrequisite requirements with considerable vivacity and wore nice costumes.

IRVING BECKER closed with the Parisian Flirts owing to illness, and Manny Robinson is now in advance.

JACK FREES has closed with the Cabaret Girls, to take a rest at his home in Pennsville, N. J.

BILLY (GROGAN) SPENCER is still at the Union Square, New York, producing stock burlesque to a big success. This is his thirteenth week.

MARION HEBRON, with the Dauphine Theatre Stock Co., at New Orleans, won the prize picture contest, as being the prettiest girl in the show.

AGNES YODER joined the Cabaret Girls at the Gayety, Brooklyn, last week.

PRINCESS "TELLO" is at the Dauphine, New Orleans, La.

AARON M. WAINSTOCK, father of Maurice Wainstock, aged seventy-eight, died at his residence, 633 Moyamensing Avenue, Philadelphia, Pa., on Friday, Jan. 7, 1916.

BELLE WILTON jumped from San Francisco to Boston last week to have Court proceedings which have been pending for a year or more. *She won her case.*

WEDNESDAY NIGHT for the amateurs at the Empire, Brooklyn.

THE ORIGINAL AND ONLY

BILLY WATSON'S BEEF TRUST BEAUTIES

PLAYING AT THE
COLUMBIA THEATRE Broadway and 47th St. **WEEK OF JAN. 24**

See a Real Old Time
Burlesque Show With **BILLY WATSON** Himself and 30 Heavy
Weights

Week of Jan. 31st, **CASINO THEATRE**, (Flatbush Ave.), Brooklyn, N. Y.

THE TANGO GIRLS.

This is the title of this week's attraction at Daly's, New York. "The New Musician," arranged by Mark Lea, is the first part, with John Hawley as the Hebrew; George McFarland, as Ignatz; Ed. Gillespie, as Johnny; Al. Turple, as Willie Dope; Vesta Lockhart, as Mrs. Dupont; Flo Williams, as Kittle Casey, and Mabel Le Monaire, as Maggie Casey. "On Board Ship" is the burlesque. "Samori" is the added Arabian dancing feature.

The chorus includes: Grace Giles, Alice Gerard, Louise Lester, Rose Hammel, Rose Morris, Jennie Gordon, Irene Flayer, Grace Hamilton, Babe Griffin, Helen Lester, Anna Lea, Blanche Duclos, Lillian Burke, Edna Kelly, Evelyn Fisher, Merel Lorain.

SUNDAY AT FORT WAYNE.

The American wheel shows play Fort Wayne, Ind., on Sundays, between Grand Rapids, Mich., and Indianapolis.

AL. HYATT is running the cabaret at the Fairfield Cafe, Bridgeport, Conn., and would like to see his burlesque friends after the shows.

VENUS and HER DIVING BEAUTIES is an added feature with the Follies of Pleasure, at the Gayety, Brooklyn. Amateurs on Thursday; Country Store, Friday.

SAM SHIRK, stage manager at the Union Square, was called away to the home of his brother last week, owing to the illness of the latter.

MUL CLARK was removed to Bellevue Hospital, New York, last week, suffering from temporary insanity.

THE FOLLIES OF THE DAY played to over \$5,000 at Miner's Bronx, New York, last week.

AT THE Park, Bridgeport, the Howe Shows broke all records last week. On Saturday night seats were sold on the stage. May Lenore replaced Mrs. Howe, Saturday, at both performances.

JOE OPPENHEIMER has gone to Florida for his health. E. L. Spiro is managing the Broadway Belles.

ELEANOR FISHER will close with the Tourists Jan. 29, at Newark.

MR. and MRS. CURLY BURMEISTER lost their son, John, at Brooklyn, recently.

WRESTLING MATCHES are added attractions with the stock at the Hallday Street, Baltimore.

BILLY MCINTYRE is in stock at the Columbia, Indianapolis. Princess Zelka was an added feature last week.

THE BOSTONIANS are filling the Social Maids' date this week, at Hoboken. The Maids played Hoboken earlier this season, and go from Paterson to Philadelphia, thence West.

IRA MILLER, manager of the Bon Tons is in town. Edith Parker and Marie Manly joined the show at Buffalo. This is the first change made in the company this season.

LUBA MEROFF had to leave the cast of the Tip Tops last week, owing to illness.

BILLY WATSON and his Beef Trust will be at the Columbia, New York, next week.

MATT KENNEDY joined the Yankee Doodle Grls at the Yorkville, New York, to replace George Milton. Jennie Delmar has also closed.

THE RECORD BREAKERS are filling their belated date at the Olympic, New York, this week.

WILLIAM BEYNON, formerly treasurer of the Felber & Shea Colonial Theatre, Akron, O., is now manager of Felber & Shea's Grand, in that city. Louis Muller, formerly manager of the house, is now in Felber & Shea's New York office.

NEW TIPPERARY SONG. Now being sung by Prof. "I'm Going to Tipperary." Charming love song, 15c. Special prices to Jobbers and Music Dealers.

GEO. R. SILL, Pub., Hunter, Okla.

CLOSING OUT, TREMENDOUS STOCK OF IMPORTED FANCY STREET, EVENING GOWNS, Wraps, Etc. Worth \$50 to \$75. This sale, \$10 to \$15 each.

MRS. COHEV, 629 Sixth Ave., 37th Street, N. Y.

PROFESSIONAL HEADQUARTERS

ZEISSE'S HOTEL

330 Walnut St., Philadelphia
MEYERS & SELTZER, Proprietors.

MANDO
Removes superfluous hair from any part of the body. The only safe and reliable depilatory known. Large bottle \$1.00; sample 10c. Send for booklet free.

Josephine Le Fevre Company

Philadelphia, Pa.
329 N. 15th Street.

WANTED QUICK FOR FRANK B. MESERVE STOCK CO.

Now Rehearsing. Open Jan. 31. PEOPLE IN ALL LINES.
Send photos, programs, lowest salary, balance of season. State all first letter. Join on wire. People with Specialties given preference. Marion Lewis (Mrs. Eugene Merrill), Bert Kellers, Ed. Armstrong and wife, Smith Wallace, Malcomb Clifford, L. Warren Wilson, wire.

BERT BELMONT, Broadway Hotel, Milton, Pa.

WANTED FOR THE PICKERT STOCK CO.

With the whole original PICKERT FAMILY, opening this Spring for the Summer and regular season. Good Heavy Man and General Business Man; both must do Specialties. Male and Female Vaudeville Teams; double parts. General Business Man, double Piano for one or two Specialties only. Sober people only. PARK MANAGERS wanting Stock Co., write. AUTHORS with good plots, to lease or sell, write.

PICKERT AMUSEMENT CO., Illion, N. Y.

FOR SALE CHEAP

LADIES' FIRST CLASS WARDROBE

Including Evening Gowns, Furs, Wraps, Suits and Walking Dresses; sizes 36, 38. Also Character and Costume stuff. Everything the best. Have five trunks good as new, one Bal. Wardrobe. Address
P. S.—This is the life.

GRACE KEIFFER, Olean, N. Y.

WANTED

WOMAN FOR SECOND BUS., HEAVIES, MAN FOR GEN. BUS.

Prefer people with Specialties. Boosters and incompetents released quick. Versatility and best of wardrobe essential. Winter and Summer season. War-time salaries only considered. State all, pay own, with photo and program. Address
WELSH & WALBOURN, Whitney Stock Co., Anderson, Ind.

DEATHS

RALPH NICKLOW

Died Dec. 27, 1915. Sleep in Peace.

JOHN T. O'BRIEN, Jan. 10.
VIOLET RACHLETZ, Jan. 12.
JOHN E. CLINE, Sept. 25.
HERMAN PERLET, Jan. 9.
WM. M. PRICE, Jan. 9.
HENRY L. CHASE, Jan. 14.
GEO. V. ELLERY, Jan. 12.
LIEUT. CHAS. ZIMMERMAN, Jan. 18.
FREDERICK BOCK, Jan. 13.
SAMUEL M. LUCAS, Jan. 10.
AUGUST EISNER, Jan. 11.
FRANK JOHNSON, Jan. 13.
ARTHUR JOHNSON, Jan. 17.

STEIN'S MAKE-UP

PROFESSIONALS, TAKE NOTICE.

IMMENSE SOLDIER SONG,
"I'LL GLADLY GIVE MY BOY TO BE A SOLDIER"

THE SONG OF TWO CONTINENTS,

"IN THE LAND OF THE KANGAROO"

Prof. copies, quartette and dance ready.

EVERETT J. EVANS, Pub.,
1531 Broadway, Astor Thea. Bldg., N. Y.

WARDROBE PROP TRUNKS, \$5.00

36x27x23. Big Bargain. Have been used. Cost \$30.00 new. Also a few Second Hand Innovation and Fibre Wardrobe Trunks, \$10 and \$15. A few extra large Property Trunks. Also old Taylor Trunks.
Parlor Floor, 38 W. 31st St., New York City

SPECIAL INDUCEMENT

To Vaudeville owners to popularize the latest and strongest song hits, "Beauty Smiles," "Don't Wed to Fade Away," "If I Had a Frow Like Rockie's I'd Be a Millionaire."

Must be in position to have them sung on every stage in the U. S. and Canada.

POPULAR MUSIC CO., Auburn, N. Y.

B. H. NYE'S TENT DRAMATIC CO.

Want, Summer season, Rehearsals April 3. Band People Doubling Stage or Orchestra, people in All Lines with Specialties. State all first letter.

B. H. NYE, Marietta, Ohio.

PAWN TICKETS Advertiser pays 25 to 50 per cent. Provident Loan Tickets, 10 per cent. and up. Simpson, McAlenahan's and People's Collateral.
Address Apt. 23, 517 W. 144th St., N. Y.

MOORISH MAIDS.

The show at the Union Square last week was good and smoothly produced. The crowds have surprised all concerned. From Ed. Rice's niece in the box office to the crew handled by Sammy Shirk on the stage there is a ring of harmony that spells fifty per cent of the success.

The first part, in a hotel lobby set, started with Lena La Couvier, proprietress landing two competent attendants to handle her guests, with "Grogan" Spencer as a "tad" porter, and Bert Weston doing Dutch, as a clerk who worked the cash register to his benefit. A prop elevator and a bottle of chloroform allowed Spencer time for big fun making. Weston's funny Dutch harmonized well with "Grog's," and Dewy Campbell's work as a "coke sniffer" with many dreams. Each still gets his little round of "hand" at initial entrances.

Norma Brown, Louise Pierson and Laura Houston, the company's new wee bit of vivacious soubrette, were guests, to be robbed by Weston and elevated by Spencer, while Joe West, another new face in the cast, as a scrappy roughneck, got the chloroform played on him by "Grog" to save the place. West did well all week, landing still more solid with his tragedian characterization. In the hotel bit Campbell was turned down by the Spencer-Weston combination, due to his lack of a wife and baggage, while another comic card game by this trio, and a port wine bit of fun was also indulged in.

Among the songs were "Louisville," led by Laura Houston, in a pretty soubrette rig, and the chorus as maids and bellhops; "Beautiful Band," by Louise Pierson; "To Lou," by Norma Brown, with the chorus in chic, short lavender dresses; "Auntie Skinner's Chicken Dinner," by Lena La Couvier. The finale had the entire company round an illuminated streamered pole, led by Miss Pierson in white tights.

A three part feature picture split the show. The railroad station set, at Lunville, showing a theatrical troupe "on the rocks," with West seeking a way to land transportation by pleading his cause to "Hank" (Dewy Campbell), who doubled from "dope" to a very good rube, assisted by "his gal" (Laura Houston). Hank's demand for an exhibition allowed the songs to work in, Lena La Couvier leading "When You're in Love with Someone;" Spencer and Weston got in as "tad" and Dutch brakemen of the road, the old miniature train being a scream, bringing on Lena, injured. The first aid business administered to her by Spencer, Weston and Campbell suited for a laugh, and the liberal use of a slapstick worked up half a dozen encores. "Orange Blossom Time in Loveland" was led by Miss Brown, with the chorus in tights.

"The Tree of Truth," proved a lot of fun, while Spencer showed up clear in his "following around" of the Misses Pierson, Brown and Lena, as sleep walkers, and Campbell and West, also got the "sommambulist" spirit.

"Some Baby," led by Louise Pierson, in a gold dress, took encores, and the Kahn chorus were worth them, the way they worked during every repeat. These eighteen girls are a comely looking, clean cut bunch.

Laura Houston's eccentric dancing and all around work was of the first water soubrette brand.

"Grogan" had barely a "part," but his working into things gets him over as a staunch favorite. Bert Weston stuck to Dutch all through the show. Dewy Campbell scored with his "Wot You Guys Doin'," line, as well as in the rube character.

Joe West's tough nut and "tragedy," registered him as a welcome newcomer to the Kahn clan.

Norma Brown continues to add prestige. Tod.

CUPS FOR POPULAR GIRLS.

A voting contest for the most popular girl in the chorus of the Union Square Stock Co. is being held by Manager Ben Kahn, at "The Square" this week. Silver loving cups will be awarded the trio of winners.

Gus Fay will join the Square company, opening 24.

DAISY LEAVES ROSE.

Daisy Harcourt will close with the Rose Sydeall London Belle Jan. 22, at Miner's Bronx.

MONA A HELLO GIRL.

Mona Raymond will open with the Hello Girls in Jersey City, Jan. 24.

LEW WATSON, of Paterson, N. J., is a deputy sheriff.

BEAUTY, YOUTH AND FOLLY.

Billy K. Wells and Wm. Farrell furnished the book and music for "The Speeders," a sort of "Brewster's Millions" bit, wherein the Hebrew and the Irish are competitors for the hand of an heiress, and have to get rid of their money to get her.

Ed. Swartz was the Hebrew, at the Olympic, New York, last week, and George Hickman, the little fellow with the funny face, played Terry O'Toole in clever style.

Alf. James, always dependable as a character man, was the lawyer, who saw that the provisions of the will were carried out, and Arthur Delmore, as the roof garden proprietor, played straights and sang well.

Margaret King, the prima donna, was the heiress, and she looked and acted well as Mamie Million, and all the numbers assigned to her were encores.

Jolia Clifford was a friend of Mamie's, and showed good form and plenty of action in her role and in the numbers.

Stella Wills did good work in the soubrette role, her dancing steps and lively movements coming in handily for working up quite a few numbers, including the finale of the second act.

Kate Prior also showed to advantage in several trimming bits and numbers, also in the sketch in the olio.

The chorus was a pleasant looking collection of willing workers, listed as follows: Olive Verne, Daisy Grant, Bessie Hart, Phil Theriault, Hilda Gibbs, Mabel Harrison, Rose Meyers, Hazel Melb-wine, Lillie Isabella, Billie Theriault, Trixie Verne, Anna Isabella, May Vernon, Ruth Sanders, Ruby Merriman, Grace Gordon.

All kinds of bunco games are used to relieve the Hebrew and the Irishman of their money, and when they are broke, the heiress decides to lose the money and to marry the roof garden proprietor. A drunken bit by Hickman and Miss King was well worked up.

"My Yankee Girl" was sung by Mr. Delmore to the show girls, while Swartz followed in a parody on the number, with the "tough" aggregation of ponies. "Little Girl" was sung by Miss Clifford and Swartz, who gave character impersonations of cats, and then chickens, with actions that should be censored considerably. "Master of Mine," by Miss Clifford and Swartz and Hickman; "Louisville" and "Magic Melody," with Miss Clifford singing in one of the boxes, were other interesting numbers. Stella Wills was the party to an undressing bit, wherein each drink made her take off a little bit more and give it away.

The olio introduced the Isabella Sisters, violinists and mandolin players, who provided harmonious selections, and danced to their own music, attired in dainty frocks.

"The Strike" showed Alf. P. James, Kate Prior and Arthur Delmore in the familiar scenes, with Mr. James as the rough old sea captain.

"Oh, You Seashore" was the burlesque. Mr. James played the slide show lecturer, and Swartz and Hickman had a lot of fun at the various resorts. Two bears kept things lively for a time, also an auction, with a lot of bladder work.

The numbers included "Crazy Over You," by Stella Wills; a march song, led by Miss King, in white tights; a baseball bit, with everybody dancing; "Don't Bite the Hand That's Feeding You," a medley by Swartz and the chorus girls, to many encores, and the "Bom-Bom-Bay" finale, led by Stella Wills.

During intermission Sam Clark, ahead of the Record Breakers, announced his attraction for next week, in well chosen terms and Chesterfieldian style, for a round of applause.

GERARD MANAGES HOUSE.

Barney Gerard acted as house manager of the Miners' Bronx Theatre last week, during the engagement of the Follies of the Day, celebrating anniversary week with a series of timely events.

Between the first and second acts a cabaret performance was given by a troupe of colored singers and musicians.

Gertrude Hayes distributed large balloons during her song "When I'm Dancing With Peg o' My Heart," and the audience was invited upon the stage to dance.

As song writers' contest, a prize waltz contest, conducted by Miss Hayes; an amateur night and a big wrestling carnival night, looked after by George Rothner, were among the extra features that crowded the house on their respective nights.

BAD, BUT GOOD?

In the review of the Tourists written by a critic, the opening paragraph describes the show as "monotonous."

The lengthy write up then enumerates all the good things in the show, notably the chorus, all pretty and a group of life, besides other things that were "well done" and that stood out.

With the numbers by the "life" chorus occupying considerable time of the show, and the other good things coming on regularly, how could the show be monotonous?

Concentrate your thoughts on this question and you might dope it out.

LENA IS HERE.

Pittsburgh papers came out Tuesday of last week with a review of the Sam Rice Show, giving Lena La Couvier the hit honors of the performance. The fact is fair Lena did not make the jump from the York Theatre Stock engagement here to the Smoky City with which company Rice left here with on Sunday, Jan. 9, but was transferred back to her berth with Ben Kahn's Union Square Company.

AMERICAN BURLESQUE CHANGES.

The American wheel shows are now playing the Lyceum, Columbus, O., going there from Cincinnati, and from Columbus to Youngstown and Akron.

Indianapolis has also been switched to follow Grand Rapids, Mich., to fill the lay off, and shows will go from the Gaiety, Chicago, to the Buckingham, Louisville.

MABELLE PARKER AT HOME.

Mabelle Parker, with Billy (B. T.) Watson's company, is well remembered for her clever work with dramatic and musical comedy companies in and around Boston. At the close of this season she will return to Montreal, where she was engaged last summer, and rejoin the Princess Stock Co. for an engagement of eight weeks, after which she will rest until rehearsals are called for next season, she having already signed for a prominent part with one of the Columbia Amusement Co.'s attractions.

PRINCESS STOCK CO.

Joe Thomas, manager of Maple Leaf and King Edward Theatre, in Montreal, Can., has resigned Harry E. Kelly as director; Marjorie Himes, prima donna; Dave O'Dowd, comedian; Mabelle Parker, ingenue, and Mildred Fyles for his summer stock, to alternate between two Montreal houses and one in Ottawa.

Mr. Thomas is also trying to locate all other favorites that played last summer's engagement with his company.

MAE IRENE

CHESLEIGH GIRLS

20TH CENTURY MAIDS

JULIA DE KELETY

PRIMA DONNA
20TH CENTURY MAIDS

AL. K. HALL

(ALCOHOL) in a New Character
PLAYING A SNOWMAN, WITH MAIDS OF AMERICA

JIM OH BARTON

THE FELLOW WHO MAKES THEM SIT UP
AND TAKE NOTICE
With 20th Century Maids

HARRY L. COOPER

Principal Comedian, 20th Century Maids
Direction JACOBS & JERMON.

TOMMY AIKINS

With CATHERINE CRAWFORD
AND HER FASHION GIRLS.
Management A. K. PEARSON.

MELODY LANE

BY JACK EDWARDS.

"FEIST'S" NEW CROP OF SONGS.

The first announcement of the new songs for 1916 of the Leo. Feist Company appear in this week's issue, and embraces a collection of songs composed and written by many of America's song writers.

An announcement from this firm generally means "surprises" to the singing profession, and a glance over the list of songs in this week's issue published by the Feist company shows that the same "Feist Test" has been applied to each and every member.

It has always been a boast of Leo. Feist that his first thought in getting out a new song was to cater to the singer and give him the style of song that will get the most applause.

In the list mentioned below will be found a song to suit any kind of an act. "Have You Forgotten Me?" "These Good Old Days Back Home," "In the Glory of the Moonlight," "You Can't Get Along Without 'Em," "You'd Never Know that Old Home Town of Mine," "There's a Broken Heart for Every Light on Broadway."

"RAGGING THE SCALES" BROADWAY'S BEST INSTRUMENTAL.

They say that hits come in twos for publishers, and that this has not proved to the contrary for the Broadway Music Co. can be seen by the fact that this firm just closed 1915 with the biggest instrumental number of the season, called "Pigeon Walk."

1916 opened with another one of those sure-fire numbers for the Broadway called "Ragging the Scale."

Hardly a theatre, restaurant or cabaret in town that doesn't play it, and the saying that "you hear it everywhere" can truly be attached to this fascinating and wonderful piece.

MORRIS' 'FRISCO OFFICE.

Al. Brown, the "Always Busy" Western manager of Joe Morris' 'Frisco office, writes me that the biggest plug ever put over on any catalogue is being put over this week in San Francisco. At the Orpheum Theatre, nearly the entire catalogue of Morris' numbers is being rendered.

Comfort and King are in their second week, singing "Orange Blossom Time," "Could the Dreams of a Dreamer Come True" and "Home Town in Ireland." Bert Lamont's Cowboys are singing "Valley of the Moon," and in James Dutton and company act, their whole musical setting is comprised of the Morris numbers, "Orange Blossom Time," "To Lou," "Virginia Lee," "Moonlight on the Mississippi," and Rosner's Orchestra is using a Morris medley for intermission.

At the Pantages Theatre, "Colonial Days" are using "Orange Blossom Time" for their closing number, and are "cleaning up."

At the Empress Theatre, Barton and Wilson are singing "Orange Blossom Time." Every music store in the city has full window displays of these numbers, and at every cafe and dance hall in this city and in Oakland it sounds like a Morris festival.

Davenport and Purcell, at the Strand, in Stockton, are singing "Orange Blossom Time" and "Home Town in Ireland."

At the Hippodrome, "Orange Blossom Time" and "Ireland" are the opening and closing numbers on the program. The same is the case at the Princess Theatre, also at the Republic, Lyric, and at the famous Portola Cafe "Orange Blossom Time" is the principal dancing number. Al. says that he has not missed any sleep getting this almost perfect showing, but he is away behind on his meals.

Incidentally, and for good measure, he says that last week Jones and Wilson, "Some Baby Dolls," sang "Some Baby" at the Oakland Orpheum; Lillian Hale, "The Girl from Dublin," sang "Home Town in Ireland" at the Princess, and "The Big Four," at Pantages, added to the festivities by singing "To Lou." Al. says that it all "seems like a dream."

Just to make it "more better," the big Woolworth store is presenting each purchaser of "Orange Blossom Time" with a California orange, and over two thousand copies were delivered to the store in the last eight days. Al. tells me that 'Frisco is nice, but he is getting lonesome for the lights. Inquiring friends will please take notice that he is "busier than ever."

GILBERT AND FRIEDLAND'S THIRD.

It isn't an easy matter to turn out three solid hits in succession, but L. Wolfe Gilbert and Anatol Friedland hold that distinction.

Their latest song, called "I Love You, That's One Thing I Know," is proving one of the real sensations of 1916. The beauty about this new number is that it is suitable for talking as well as with those having the high note.

Gilbert, himself, tried it out recently in several New York houses, and the results were always the same; a big hit.

NEW YORK'S FEATURE SONGS.

"There's a Lane Without a Turning on the Way to Home, Sweet Home" (BYWAY MUSIC CO.)

"M-O-T-H-E-R, a Word That Means the World to Me" (LEO. FEIST, INC.)

"When It's Orange Blossom Time in Loveland" (JOE MORRIS.)

"Norway" (LEO. FEIST, INC.)

"That's the Song of Songs For Me" (SHAPIRO-BERNSTEIN CO.)

"My Sweet Adair" (JOS. W. STERN & CO.)

"Put Me to Sleep With an Old Fashioned Melody" (BROADWAY MUSIC CO.)

"Could the Dreams of a Dreamer Come True" (JOE MORRIS CO.)

"The Little Grey Mother" (M. WITMARK & SONS.)

"I Love You" (JOS. W. STERN & CO.)

"A Little Bit of Heaven" (M. WITMARK & SONS.)

"Ragging the Scale" (BROADWAY MUSIC CO.)

"The Lights of My Home Town" (CHAS. K. HARRIS.)

"She's Good Enough To Be Your Baby's Mother and She's Good Enough to Vote with You" (J. H. REMICK & CO.)

"Molly, Dear, It's You I'm After" (J. H. REMICK & CO.)

"What a Wonderful Mother You'd Be" (SHAPIRO-BERNSTEIN CO.)

ANOTHER ERNEST R. BALL INSPIRATION.

Every once in a while the goddess of melody spends a quiet half hour with one of her favorite interpreters, and leaves him with a precious gift which he loses little time in giving. In his turn, to an expectant and grateful world. The interpreter in question—he on whom, in fact, the gracious visitor seems to have smiled most lavishly of all—is Ernest R. Ball, and the occasion of this revelation is the publication by M. Witmark & Sons of a new song by that gifted writer entitled "Good-Bye, Good Luck, God Bless You." Never since the memorable afternoon when the voice of prophecy was lifted to proclaim a world smashing hit in "Love Me and the World Is Mine"—a prophecy that was fulfilled with lightning rapidity—never since that day has there been anything like the enthusiasm aroused over a new Ball number as that which has been lit by the appearance of this new ballad. The lyric is by J. Keirn Brennan, and thus the new number starts with the joint authorship that has been responsible for such record makers as "A Little Bit of Heaven," "In the Garden of the Gods" and "If It Takes a Thousand Years."

"Good-bye, Good Luck, God Bless You" is one of that sort of songs that you can't really describe, because it is at once so simple and effective. Ball's setting is Ball at his best—melodious, simple and altogether captivating alike to the ear and to the heart. For it is an appealing melody—one of the kind so frequently alluded to as "singing itself." Here is a ballad with a title that will sell it alone, but the title in this case, happy though it be, is but the thing it should be—the beginning. The rest of the song improves with every measure, and the publishers confidently predict a sweeping and rapid triumph for it from every possible point of view.

NEW PUBLISHER.

James Brockman, who has to his credit some of songdom's biggest song hits, has embarked in the publishing game and has several good songs.

James will shortly make an announcement in these columns.

ARTHUR BEHIM ELIGIBLE.

Arthur Behim has sent an application to Big Tom to enroll as a Little Rascal in the K. I. P. Klan. Mr. Behim's eligibility is being investigated by Polson Gas and Zeppelin.

TEDDY MORSE'S MUSINGS.

DETROIT.

DEAR JACK: You being a New Yorker, think it's the greatest city of all, and Chicagoites have the sneaky idea they have New York beaten, and I'm like you in regard to N. Y., but my hat's off to Detroit, the city wonderful. Prosperity bubbles and surges on all sides here, cafes, cabarets, hotels, stores, movies, seem to be crowded all the time, and "S. R. O." is out every night at all the theatres. And automobiles! It seems everyone owns, drives or helps to make one, and they are as plentiful as professional copies in a Harlem flat, and gasoline only seventeen cents a gallon. The "taxis" are fine, well upholstered, smooth running, and cheap. You probably know what salaries that twentieth century genius, Henry Ford, pays, and now he's started four different shifts every twenty four hours, giving four sets of men employment at \$1 per hour, the least a man can make on the week being \$36. I couldn't begin to describe the Packard and Ford factories, which are wonderful to see, but in Ford's, which employs twelve thousand men (think of it!) you can follow a car from the beginning till you see it finished, and it doesn't take any longer than it does to write a hit.

Jack Ashley runs the cabaret at the Griswold, and is part of a great singing trio, with Frank Bessinger and Dan Woeker. Misses Ada Carlton, Sue Rathbourne and Ida Abbott complete a dandy show that brings great business afternoon and evening. At the Tuller, Billy Turner leads all the big numbers. Jack Symonds' "pianos" and the Futurist Sextette and others make an interesting evening. The Frontenac, Cadillac, Metropole, College Inn, Heidelberg and Hofbrauhaus all offer good music and entertainment, and it's necessary to reserve tables in advance in every place in town. Ben Welch and his show played to packed houses day and night.

Nobody knows, or seems to care, that a terrible war is on, and wouldn't realize such a thing exists if it wasn't for the enormous orders every factory is getting, and working day and night to fill. Big, classy display signs light up the city at night, and *The Detroit News*, an evening paper, has an edition every night of thirty-two pages, packed with ads. and inviting bargains. That paper remarked editorially this week "that probably no community in the world is enjoying the same degree of staple success, embodied in bank balances, rising skyscrapers and whole streets of new homes, which Detroit has won."

Visited the J. H. Remick offices and they are ideal. Met genial J. H., beaming and boyish; Daisy Sullivan, champion buyer for his stores; Emil Voelcker, who has charge of the printing plant, a big enterprise in itself, with eight cylinder presses, bindery, etc., running full tilt; J. H. Engel, the official check signer, and Dick Whiting, who has charge of the prof. dept., in conjunction with Dave Radford, wrote "Tulip Time in Holland." They are two clever boys, and their songs are as good as any turned down, or, rather, out, in the East. Their new one is called "In the Valley of the Nile," a beautiful number, which could easily be made a big song.

It seems every one in the music business "makes" Detroit some time or other, for here are the main offices of the S. S. Kresge Co., Mr. Worthman, buyer, not forgetting the nice, fat orders Miss Sullivan can give you at Remick's, and Grinnell Bros., with branch stores all through Michigan. Tell Taylor came through, so did Dick Winternitz (Feist), F. J. A. Forster (for himself), and Bert Avery (Witmark), and by the smiles they all wore and bought, I guess things "broke" right for them.

The show at the Temple this week is of the usual U. B. O. excellence, and Manager C. S. Williams is at the helm, with Al. Green's fine orchestra supporting each act in splendid shape. Jed and Ethel Dooley, a clever pair; Lucy Gillette (no relation to the razor man—she's "Deutsch"), juggling specialty; Ralph Smalley, cello virtuoso; Clarence Oliver and George Oip, in a sweet and delightful sketch called "Discontent," very well played; Kramer and Morton, the black face "rioting" pair, "stopping" shows being their favorite pastime; Mlle. Lubowska, in classic dances; George MacFarlane, billed as America's eminent baritone, and pre-eminent in his delivery of songs and stories, and Mr. and Mrs. Harry Howard's animal act, one of the best of its kind, American or foreign, and who rule their pets with a whip made

of love and kindness. Ford jokes are the scream here, and Kramer and Morton told one that made the audiences howl. They tell about seeing five Fords on a corner crying as if their hearts would break, when a big Packard came along and asked "What's the trouble, little Fordies?" and they all sobbed: "Our papa's gone to Europe!" So long, Jack; regards to all the music boys.

Sincerely, THEODORE MORSE.

A NEW REMICK BOOSTER.

Eugene Reichgott, the whistling song demonstrator, is now connected with the J. H. Remick Company.

NOW MEMBER OF BROADWAY.

Fritzi Leyton is now connected with the Broadway Music Co., and would like to hear from her friends.

PITTSBURGH HOSPITALITY.

The Curt E. Young Music Co., of Pittsburgh, extend an invitation to all professionals visiting that city to pay them a visit, as they have several new songs for the new year.

JULIUS P. WITMARK RE-APPEARS IN PUBLIC FOR ONE PERFORMANCE.

At the great testimonial performance tendered to M. B. Leavitt, the veteran manager, at the Manhattan Opera House, on Tuesday, Jan. 11, by his many friends in the profession all over the world, one of the special features was an old time minstrel first part, which was the means of introducing a number of well known performers who had been associated with Leavitt in the old days. Among these old favorites were such well known artists as Fred Niblo, Jas. T. Powers, George Wilson, Carroll Johnson, Tom Lewis, Dan Collyer, Will Oakland, Frank Dumont and Julius P. Witmark. This was Mr. Witmark's first appearance in public since his retirement fifteen years ago, to take an active hand in the multifarious duties of the firm of which he is so untiring a member, M. Witmark & Sons.

Nothing but a sentimental impulse such as this could have induced the genial "Julie" to emerge from his retirement, counting a busy desk as such, and come into the glare of the footlights, but his reception and the contributions he made to the program were of such a nature that he must feel glad he did so—as happy as were his hearers on this interesting occasion. Mr. Witmark chose, very appropriately, for his selection the song that was his first solo on any stage, when he appeared as "the wonderful boy soprano" with the M. B. Leavitt Gigantic Minstrels, at Tony Pastor's new Fourteenth Street Theatre, during the week of May 12, 1884.

The song was "Baby's Lullaby," and if it was ever better sung in his life than Mr. Witmark sang it on this memorable occasion, no records of the fact are extant! In response to the inevitable applause, Mr. Witmark sang a new ballad by the well known composer, Ernest R. Ball, lyric by J. Keirn Brennan, entitled "My Wonderful Love for Thee," and his voice and delivery were alike a revelation to those who had never had the privilege of hearing him sing. Incidentally, watch this song. It is going to do great things.

In introducing Mr. Witmark, Fred Niblo, who acted as one of the interlocutors, made a charming little speech, during the course of which he referred to Mr. Witmark as the member of a house bearing a name that was known all over the world wherever music was heard. "It is a privilege and an honor to introduce Mr. Witmark," said Mr. Niblo feelingly. "He is a great friend of Mr. Leavitt's, and a dear personal friend of my own, who thus makes his first, and, perhaps, his only, reappearance on a public stage after fifteen busy and useful years of activity in an ever-increasing field of interest." The cheers that greeted this announcement were heartily renewed when Mr. Witmark had given such effective evidence of his undiminished powers as a vocalist and entertainer.

LAURA BURT, Clifton Crawford, Fred Niblo, Vivienne Segal, Frances Demarest, Ted Lorraine, Hazel Allen, Thomas Allen Rector and others are scheduled to entertain the Theatre Assembly at the Hotel Astor, Friday afternoon, Jan. 21.

AUGUSTUS THOMAS will be guest of honor and principal speaker at the second annual dinner of the Playwrights' Club.

THE FRIARS will tender George S. Dougherty a dinner at their clubhouse, Jan. 30.

BRUCE GEARY, formerly with "Very Good, Eddie," is now dancing at the Ansonia Hotel.



Benella, Best Girl Banjoist in the World

CLIPPER POST OFFICE

In order to avoid mistakes and to insure the prompt delivery of the letters advertised in this list, a POSTAL CARD must be sent requesting us to forward your letter. It must be signed with your full name and the address to which the letter is to be sent, and the line of business followed by the sender should be mentioned.

Please mention the date (or number) of the CLIPPER in which the letters sent for were advertised.

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Ailthorpe, Lily
Anderson, Hilma
Brehm, Kathryn
Bick, Mabel
Buck, Mabel
Boyle, Mrs. J. A.
Bryan, Blanche
Buder, Rose
Burnette, Blanche
Burns Sisters
Barthelme, Caroline H.
Babette, Miss
Baum, Miss Jack
Olymer Mrs. C.A.
Clarendon, Cecil Wood
Chaulsae, Sylvia
Chenard, Tressa
Decker, Edith
De Farris, Bernice
Delbridge, Edah
Delevan, Klitty
Delany, Helen P.
Drew, Edwin
Edwards Mrs. Wm
Estelle, Mabelle
Forrest, Mae
Frost, Mabel
Felms, Thelma Abbott
Francis, Cora
Farrington, Betty
Gladwell, Mrs. L.
Grievess, Elva
Grace, Alma
Gibson, Ethel
Gildemister, Jessie
Holliday, Trane
Hardin, Florence
Hall, Babe
Hyland, Mrs. J. A.
Hawk, Clara
Hawitt, Maude
Iris, Elsie
Johnstone Edith J.
Johnstone Ruth A.
Kimball, Maude
Knowles, Priscilla
Knowles, Evelyn
Kehoe Sisters
Kelley, Eda Von
Kurtz, Edith L.
Kingsley, Anna
Lloyd, Anita H.
Livingstone, Pearl
Lambert, Dot
Loftus, Beatrice
Laporte, Babe
Livingston, Pearl
Merriman, Ruby
Maxwell, Flossie
Mansfield, Lillian
Manderville, Marjorie
Milton, Madge
Moreland, Miss
May, Jessie
Maynard, Mrs. Harry J.
McIntyre, Maude
Moore, Flora
Nazworthy, Sadie
Norman, Lucille
Newton, Neola
Nelson, Lella
Opel, Mrs. Harry
Owens, Olletta
Odom, Mrs. C. D.
Ommond, Miss M.
Price, Beal
Parker, Mrs. Geo.
Page, Jennie
Price, Mrs. J. R.
Russell, Nella
Russell, Mabel
Russell, Mae
Ritchie, Adele
Raymond, Mona
Robeson, Erba
Russell, Helen Forrest
Seymour, Grace
Secker, Mrs. Lew
Sykes, Carrie
Storey, Sylvia
St. Clair, May
Shirley, Ray
Sintae, Evelyn S.
Stewart, Olive
Temple, Flora
Thomas, Clara
Vrucia, Vera
Vaschton, Jane
Valentine, Ethel
Vincent, Miss G.
Woods, Mildred
Worth, Claribel
Whyte, Millie Corbin
Weaver, Lydia
Wilson, Helen
Wilson, Pearl
Weston Mrs. Frank
Wiswell, Louise

GENTLEMEN'S LIST.

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Aucker, Louis
Anger, Lou
Allen, Tom W.
Acker, H. H.
Allen, Doc
American Com 4
Allen & Francis
Ashley & Candfield
Arlington, Beckman
Adonis, W. H.
Allen, Jack
Audley Players
Adams, Lew
Anthony & Ross
Adams, Van B.
Ansbey & Mack
Amick, Jack
Arnold, Prof.
Ansell, Jack
Archebold, F.
Astella, 3
Applegate, J. R.
Ardmore, M. A.
Anthony & Mack
Avensohn, M.
Auslet, Jack
Amer. Amus. Co.
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Benese, R. C.
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Bertrand, Frank
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Barlow, Lawrence
Bicknell & Gibney
Billing, H. H.
Bedell, W. James
Beckwith, L. C.
Bennett, Mr. & Mrs. E.
Bayer, Mr. Dr. John
Bernard, Shanon & Brown
Bernard, Mike
Beasley, Al
Bedell, N. J.
Balfour, J. E.
Blake, Basil
Burt & Malvene
Boyd & Veila
Brown, Dick
Brown, Murray
Brown, J. Ed.
Brown, J. W.
Buckley & De Larsh
Bonlive Stock Co.
Bowers, Martin
Boyd, G. K.
Brown, Elmer
Batchelor, Sam E.
Bailey, C. A.
Bordley, Chas. T.
Blie, Felix
Cole, Vic
Crane, E. M.
Crawford Edward
Cortez, Jack
Carr, Henry
Cunningham, Billy
Crane, D. A.
Carpenter, Wm.
Clark, Ned
Casey, C. M.
Chartres, Holliday Co.
Cleve, El
Crabe, Harry
Carbone & Amella
Cannon, T. J.
Carleton, Frank
Carter, F. C.
Callis, Joe N.
Calloway, H. R.
Crawford, Ray D.
Cohn, Lewis
Coleman, Harry
Crosby, Scott & Fuglia
Cole J. M.
Comedy, Colin, Many
Correa, J.
Centwell, Johnny
Centwell Dr. G. E.
Collins & Hawley
Clifford & Ray
Curran, Wm.
Corbett, Lawrence
Callahan, Frank
Clark, Del. E.
Curtis, Chas. R.
Doremam, Steve
Daisch, S.
Dufrane, Frank
Develde, Ed. J.
De Mar, Paul
Dooley & Rugel
Deming, Arthur
Damerel, George
Dowell, Ed.
Davis, J. Foster
De Phil. Chas.
Denton, Lord E.
Dakin
Delroy, Rube
DeWolf, Linton
Davidson, W. J.
DeLoris, John
Dunning, B.
Duvall, Harry
De Pew, Tom
Dickens & Floyd
DeAome Truman
De Phil & DePhil
Dorothy, Gavin
Edwards, Ebert
Everett, Wm.
Edwards, Joe
Evans & Smith
Elgin, R. O.
Elke Trio
Elliott, W. H.
Ezzell, Ben E.
Enoch, O. D.
Epe & Paul
Ewing, Chas. O.
Elmer, Albert
Fritz, Jack
Farnshaw, Art L.
Fields & Allen
Forepaugh, Geo M.
Fales, C. F.
Foley, Eddie
Finney, C. W.
Frels, Sam
Fountain, Bobby
Franks, The
Frank, J. E.
Fray, John
Feldman, Ang. H.
Feldman, Christie Co.
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Fuller, Geo. W.
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Guzmon, Bert O.
Gail, Henry
Gibson, Billy
George, Chas.
Glassford Andrew
Goodland, Milt E.
Grey, Byron
Graham, Earl
Garfield, B. M.
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Gregory, F. F.
Greenburg, Abner
Genter, Chester
Gerard, Ralph
Graham, Ferd.
Grandt, Robert
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Gortien Minstrels
Goetz, Coleman
Gordon, Jack
Gilmore & Castle
Gillen, Chas. J.
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Gordon, Max
Grimes, Tom
Grace, Frank
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Hammond, Chas
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Helmman, Dan
Hall, John G.
Healy, Dan
Hayes, Gordon
Herring, Ira
Halsey, Seth G.
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Hugo, Harry
Howard, Harry
Hitner, D. Otto
Harcourt, Wm.
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Jones, Sherman L.
Jamerson, C. E.
Jacobs, Henry
Jolico, Harry
Jones, Bert
King, Harry
Kennedy, Tony
Karloff, Boris
Kennedy, S. A.
Kall, Geo. O.
Kelso & Leighton
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Knorr, R. O.
King Bros.
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Kirby, Alvin
King & Sylvester
Kelly, Jamie
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Keenan, Jas. E.
Keece, Chester
Kibbee, Guy B.
Kantor, Mr.
Lawrence, E. B.
Lee, Jack
Lawrence, C. A.
Lorch, John
Leigh, C.H. Acker
Lind Trio
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La Pier, H.
Le Van, Harry
Lanning, Arthur
Latimore & Leigh Co.
Lewis, Jack
Lane, Terry
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Lane, Ed.
Long, G. E.
Larkins, Wm.
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Lewis, Joseph
Lester, Bert
Lewis, Sam
La Marra, Flying
Lenox, Book Office
Lanham Players
Lester & Smith
Lashley, Hugh
Lee, Dock
Lee, Mark
Lester, H. A.
Leander, Harry
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McAnallan, Joe
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McDorman, O. W.
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McCarton, Chas.
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& Lucy
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Murphy, Eug. J.
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Mills, Jos. B.
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Marah, Roy Bustr
Marshall, Jack
Knox, Al.
Murray, E. W.
Mason, Oscar
Marty, Joe
Muthbauer, Otto
Melnotte & Tarlington
Mackey, Pete
Marshall, G. O.
Nevins, Bart
North, Ted
Niner, C. T.
North, C. T.
Nathan, Marx S.
O'Day, Billy
Osborne, Chas. G.
Ormsby, Jack
Owens, Bobby
O'Brien, Neil
Ornsteln, Mr.
O'Neill, Mac
Platie, Geo.
Paul, W.
Pan, Jack
Pach, Geo. L.
Parsons, Jack
Pudg & Wilder
Pallman, Jack B.
Pcwell, Eddie
Price, Happy Hal
Rosenmy, Holly
Ray, Skates
Ritchie, Arthur
Ridley, Willard
Roltare, Chas.
Reveland, Edw. O.
Roy, Walter
Russell, Bob
Root, Frank
Russell, Bob
Santon Fran. Colo
Sanford, Walter
Spears, O. Gus
Seymour, Schnits
Southern, Bert
Simpson, Jas.
Shadrock, Jas. A
Sibley, Horner W
Stross, Herman
Skop, Stanley S.
Stauffer, Edward
Tucker, N. E.
Trahern, Al.
Templeton, Roy
Temple Trio
Van Dyke, Eric
Van Hoven
Vogel, Jno. W.
Woods, Walter
West, Ed.
Wilkins, Roy
Woodin, C. R.
Wait, Warren K.
Warner, Ben R.
Ward, W.
Widger, N. H.
Wadrassi, Bennie
Williams, C. F.
White, Will L.
Walton, Art E.
Webster, Harlie
Wilkins, Mr.
Tule, Arthur
Yockner, John E.
Zerkos, Aerial

SEE NOTICE AT HEAD OF LIST.

ROSTER of "A Royal Gentleman" Co.—Guy Cauffman, Constance Cauffman, Carolyn Scoville, Ruth Will Ebbs, Louise Potter, Kenneth Hopper, Carl Berch, George Reels, and Bert Chipman, ahead. Company now playing Oklahoma.

EDNA WALLACE HOPPER returned from Europe Jan. 11.

M. A. JOHNSTONE is doing a Charlie Chaplin specialty as an added attraction with Wallace R. Cutter's "Peck's Bad Boy" Co., playing through Illinois.

CENTRAL TRUNKS

26in. \$10; 28in. \$11; 32in. \$12; 36in. \$13; 40in. \$14.50. Circus Trunks, 24x18x12, \$9.50. Bill Trunks, 30x28x12, inside, \$13.50. Litho Trunks, 42x28x12, inside, \$16.50. Shipped on receipt of \$3, balance C. O. D. except over 300 miles, then remit whole amount. CENTRAL TRUNK FACTORY, Est. 1864, SIMONS & CO., S. W. cor. 7th & Arch Streets, Phila.

AL. G. FIELD SUES FOR BREACH OF CONTRACT.

COMPELLED TO LAY OFF JAN. 14, 15.

ACTION BEFORE NAT. BILLPOSTERS' ASSN.

The Al. G. Field Greater Minstrels contracted to play Trenton, N. J., Jan. 14 and 15, and were compelled to lay off those dates.

Mr. Field states that the contract was entered into as between himself and the Trent Theatre Company nearly one year ago for the dates of Jan. 14 and 15. The Al. G. Field Minstrels has played Trenton annually for twenty-three years, the extent of the engagement being a matinee and night performance heretofore. Last year—1915—the receipts were exceptionally large. Montgomery Moses, manager of the Trent Theatre, induced Mr. Field to make the engagement cover a period of two nights and a matinee this season. Mr. Field claims that he canceled a night in another city in order to comply with the request of Mr. Moses.

A few weeks ago, after all the advertising material was ordered and dated for Trenton, a letter was received by Field, from Moses, advising that the policy of the Trent Theatre would be changed and that hereafter nothing but pictures and vaudeville would be played in that theatre. Mr. Field replied, explaining the conditions as to advertising material, etc., and furthermore, stated that every city in the vicinity of Trenton had contracted to play his minstrels, and that there was no available time open to him Jan. 14 and 15, and that he would have to lay his company off those dates, not only losing valuable time, but the expenses attending this lay off; furthermore, advising Mr. Moses that if the Trent Theatre Company did not comply with their contract and play his minstrels, Jan. 14 and 15, he would seek legal redress. Moses has failed to comply with his part of the contract, so Mr. Field claims in his suit instituted in the United States Court, in Trenton.

There are other issues that have been brought up. It seems the Trent Theatre Company operates or owns the billposting plant. The agents of Mr. Field offered this plant advertising material, undated, to be posted. The billposting plant, by the order of Mr. Moses, refused to receive or post this material. Action has also been taken before the National Billposters' Association in this matter.

The Field Minstrels are a standard attraction, and have been before the public many years and earned an enviable reputation in both the amusement and business world. Mr. Field states that in his thirty years' proprietorship in this company, this is the first experience of this character that he has gone through, and that he will maintain his rights in the courts is a foregone conclusion. The outcome of this litigation is looked forward to with a great deal of interest by the managers of travelling organizations.

MRS. LILLIAN HANDY, now a sweet young bride again, is not booking in the trenches, but doing nothing but book all Canadian time, and no time for selling acts from her offices in the Putnam Building.

THE WAGNER SISTERS mourn the death of their mother, well known to professionals, which occurred at their home in Pittsburgh, Pa., Dec. 31.

THE LYCEUM, Indianapolis, Ind., which was taken over by the Strand Theatre Company and re-christened the Strand, re-modeled and re-decorated, opened as a feature picture house Jan. 15.

SONG POEMS

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AT LIBERTY, JAN. 30.

LODEMA COREY

LEADING WOMAN

Age, 26; height, ft. 5½ in.; weight, 130 lbs. Wardrobe, experience, ability, quick study.

MORGAN STOCK CO., Palestine, Texas.

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Chas., Heavies, Gen. Bus., Specialties
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WANTED—A Sketch Team that sing and dance. Also good Rep. People that do Specialties. State everything.

ION CARROLL, Amsterdam, Ohio.

NICK SMITH, who rose from usher to assistant treasurer of the Crescent Theatre, in New Orleans, has gone over to the Orpheum, in that city, in a like position.

AT THE NEW YORK THEATRES.

CORT 48th St., E. of Broadway. Phone Bryant 46
Evenings at 8.30. Matinees Wed. and Sat., 2.30.
JOHN CORT Presents a New Three Act Comic Opera
THE PRINCESS PAT
With ELEANOR PAINTER
Book of Lyrics by HENRY BLOSSOM.
Music by VICTOR HERBERT.

E. F. KEITH'S **PALACE** Broadway & 47th St. Evgs., 8.15; Mats., Wed. & Sat., 2.15.
Mat. Daily at 2 P. M.
THE PRINCESS PAT
Book of Lyrics by HENRY BLOSSOM.
Music by VICTOR HERBERT.

EMPIRE Broadway & 40th Street. Evenings, 8. Matinees Wed. and Sat. at 2.
CHAS. FROHMAN presents
MAUDE ADAMS in J. M. Barrie's
THE LITTLE MINISTER

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Klaw & Erlanger's production of the Musical
Globe-Trot in Three Gallops.

AROUND THE MAP
Book and Lyrics by C. M. S. McLellan.
Music by Hyman Finck. Great cast and ensemble of 25.

LYCEUM Theatre, W. 45th St. Evenings at 8.30. Matinees, Wed. & Sat., 2.30.
CHARLES FROHMAN presents
ETHEL BARRYMORE
in **OUR MRS. MACHESNEY**
A dramatization of Edna Ferber's
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COMMON CLAY
JOHN MASON and JANE COWL

BELASCO West 44th St. Evenings 8.30. Matinees, Thursday and Saturday, 2.30.
DAVID BELASCO presents
THE BOOMERANG
"Booms laughter market."—EVE. MAIL.

ASTOR Broadway & 45th St. Evenings 8.15. Matinees Wednesday & Saturday at 2.15.
GEO. COHAN'S American
Farce
"HIT-TH-TRAIL HOLLIDAY"
With FRED NIBLO as Billy Holliday.

HUDSON W. 44th St., near B'way. Evgs. at 8.15. Mats. Wed. & Sat. 2.15.
OLIVER MOROSCO Presents
The Cinderella Man
A New Comedy by Edward Childs Carpenter.

LONGACRE W. 48th St. Bryant 23. Evenings 8.30. Matinees Sat. & Wed. 2.30.
COHAN & HARRIS present
Leo Ditrichstein
In His Comedy "THE GREAT LOVER"

GEO. COHAN'S THEATRE, B'way & 43d St. Evgs., 8.15. Mats. Wed. & Sat., 2.15.
CHARLES FROHMAN presents
OTIS SKINNER in HENRY ARTHUR JONES' COMEDY
COCK O' THE WALK

LIBERTY THEATRE, W. 42d Street Evgs. at 8; Mats. Wed. & Sat. 2.30.
JULIA SANDERSON
DONALD BRIAN
JOSEPH CAWTHORN
In the Musical Play **SYBIL**

CANDLER 43d St., near B'way. Evenings 8.15. Matinees Wednesday & Saturday at 2.15.
COHAN & HARRIS Present
The House of Glass
A New Play by MAX MARCIN

FORD and SIMS were at the Union Theatre, Providence, R. I., week of Jan. 10, through the efforts of Geoffrey Whalen, of the White Rats. Their contract case was won from the management of a Fitchburg, Mass., Theatre, therefore being paid to them by Mrs. Merrill, of the Merrill Vaudeville Agency, of Boston, who booked the act.

WILLIAM BLOTKY, who has been assistant manager of the Empress, Kansas City, Mo., for several weeks, was held in St. Paul, on charges of causing the disappearance of quite a sum of cash, last week.

HIPPODROME
Management CHARLES DILLINGHAM.
World's Greatest Show — Lowest Price.
MAT. DAILY 2.15
SUNDAY NIGHTS—SOUSA AND HIS BAND.
HIP HIP HOORAY EVGS. 8.15
SOUSA & BAND SENSATIONAL 25c to \$1.50
ICE BALLET 1,000 People—100 Wonders

FULTON 48th St., W. of B'way. Evgs. 8.15. Mats. Wed. & Sat. 2.15.
MESSRS. SHUBERT present
RALPH HERZ in
RUGGLES OF RED GAP.
Dramatized by HARRISON RHODES.

COLUMBIA THEATRE
BROADWAY, 47th STREET, N. Y.
This Week, **THE ROSEY POSEY GIRLS**

WINTER GARDEN B'way & 50th St. Phone 2330
Circle. Evgs. at 8. Mats., Tues., Thurs. & Sat., 2.
A World of Pleasure
MONDAY, 2nd EDITION
JAN. 24, TOWN TOPICS

39th St. Near B'way. Phone 413 Bryant.
Evgs. 8.15. Mats. Wed. and Sat. 2.15.
EMILY STEVENS in
The Unchastened Woman
A New Comedy Drama by LOUIS K. ANSPACHER

SHUBERT THEA. 44th W. of B'way. Phone 5439 Bryant.
Evenings, 8.15. Matinees Wed. & Sat., 2.15.
A VIENNESE OPERETTA
ALONE AT LAST
By FRANZ LEHAR, Composer of "The Merry Widow."

COMEDY 41st, East of B'way. Phone, 5194 Bryant.
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A LANCASHIRE COMEDY

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Most Charming of All Viennese Operettas,
THE BLUE PARADISE
With **CECIL LEAN**

LYRIC 43d, W. of B'way. Phone 5216 Bryant.
Evgs. 8.30. Matinees Wed. and Sat. 2.30.
ABE MAWRUSS
POTASH & PERLMUTTER
IN SOCIETY

44th St. THEATRE. Just W. of B'way
Evgs. 8.15. Mats. Wed. & Sat., 2.15.
ARTHUR HAMMERSTEIN Presents
THE MUSICAL PLAY KATINKA
By HAUBERBACH and FRIML, authors of "High Jinks" and "Firefly."

BOOTH THEA. 45th, W. of B'way. Phone 6100
Bryant. Evs. 8.30. Mats. Wed. & Sat. 2.30.
H. SOTHERN
in a revival of **DAVID GARRICK**
With ALEXANDRA CARVILLE

MAXINE ELLIOTT'S 39th near Broadway
Phone, 1478 Bryant.
Evgs., 8.15. Mats., Wed. and Sat., 2.15.
ROBERT HILLIARD
in a new play **THE PRIDE OF RADE**

GAITY Broadway and 40th St. Evenings, 8.15. Matinees, Wed. & Sat., 2.15.
Klaw & Erlanger's... Managers
COREY-WILLIAMS-RUTHER, Inc., Present
Mrs. Fiske in the New Comedy **Firstwhile Susan**
By MARION DEFOE, ST.

Hartford, Conn.—Parsons' (H. C. Parsons, mgrs.) Savage's new light opera, "Pom Pom," is booked for Jan. 28, 29. Ernest Glendenning, in "Experience," week of 31.

Poll's (Neal Harper, mgr.)—The popular Poll Players in "Charley's Aunt," 17 and week. "The Yellow Ticket" next week.

PALACE (William D. Ascoug, mgr.)—Vandeville 17-19: Deodata, Wavvia Cummings, Fenton and Green, Robert Henry Hodge and company, Symphony Four, and Lipinski's dogs. Last half: Gordon and Day, Joe Towl, Evans and Wilson, "Which Shall I Marry," Medlow, Watts and Towns, and La Mignon Revue.

GRAND (Moe Messing, mgr.)—Manchester's Burlesquers, with Mollie Williams, 17 and week.

New Haven, Conn.—Shubert (E. D. Eldridge, mgr.) "The Greatest Nation" Jan. 19, 20; "Okla-

pany, Four Belles, Miller and Vincent, and Lanier Bros.

Indianapolis, Ind.—Murat (Nelson G. Trowbridge, mgr.) "A Pair of Sixes" is due Jan. 26-29. English's (Ad. F. Miller, mgr.)—"On Trial" 17-22, Lyman H. Howe's pictures 26-29.

Kerr's (Ned S. Hastings, mgr.)—Bill 17-22: Gus Edwards' Song Revue, Milt Collins, Rae Eleanor Ball, and Harry Fisher and company.

LYRIC (Barton & Olsen, mgrs.)—Bill 17-19: Seymour's Happy Family, Beach and Lynn, Harry Gilbert, Bryan and Harty, and "The Two Georges." Bill 20-22: Little Lord Robert, Lalla Selbini and company, Swain's rats and cats, Paden and Reed, and Embs and Alton.

MAJESTIC (G. E. Black, mgr.)—The Temptress 17-22.

COLUMBIA (Sam Davis, mgr.)—The Columbia Girls 17-22.

MAKES YOU

WHEN THE APPLAUSE

These songs are new songs, make good with your audience, song, and better still, another applause waves your way

JOE MCCARTHY, THE LYRICAL WIZARD, AND JIMMY MON

YOU CAN'T GO WRONG WITH A FEIST SONG

"HAVE YOU FOR

ALL THE HEADLINERS WHO ARE USING THIS NEW HIT HAVE ISSUED. "YOU CAN'T GO WING

JUST TO SHOW THAT THEY HAVE WHAT THE REAL PERFORMERS NOVELTY BALLAD-RAG WHICH WILL

"THOSE GOOD OLD

'T WAS IN THE DYING MONTH OF DECEMBER, 1915, THAT THIS IT TOOK JUST THIRTY DAYS TO PROCLAMIT

"IN THE GLORY OF

THIS WONDERFUL SONG IS A CONTRIBUTION

YOU'VE GOT TO HAVE THEM, THAT'S ALL; THAT GOES TWO WAYS

"YOU CAN'T GET YOU'RE WITH 'EM O

ONE OF THE CLEVEREST SONGS

GRANT CLARK AND THE MONARCH OF MUSIC, FRED

HOME TOWN, HOME TOWN, EVERYBODY'S WRITING ABOUT HOME TOWN, B

"YOU'D NEVER THAT OLD HOME T

WORDS BY HOWARD JOHNSON, AUTHOR
MUSIC BY WALTER DONALDSON

THE SONG THAT GOT 'EM ALL EXCITED, AND JUSTLY SO. ONE OF THE BIGGEST NOVELTY SONGS OUT

SING A HIT BE A HIT!

"THERE'S A BROK EVERY LIGHT C

THIS SONG, WRITTEN BY HOWARD JOHNSON AND FRED FISCHER, WILL PO

Songs 21, 22

HYPERION (Henry T. Manger, mgr.)—The stock company presents "The Law of the Land" 17-22. Poll's (Oliver C. Edwards, mgr.)—Bill 17-19: "The Summer Girls," Marie Russell, Cameron and Devitt company, Model De Luxe, Bern Bros. and Brown and Jackson. Bill 20-22: Frocini, Tango Chief and Texas Tommy, Bertram, May and com-

Charleston, S. C.—Academy (Charles E. Matthews, mgr.) "Sari" Jan. 18, "The Chocolate Soldier" 22, "Birth of a Nation" 24-29. VICTORIA (Pastime Am. Co., mgrs.)—Bill 17-19: Old Homestead Octette, Jas. C. Lane and company, Van Hampton and Schriener, and Pisano and Bingham. Bill 20-22: Old Homestead Octette, the Spellmans, Jack Onri, to fill.

NOTE—All the numbers issued by us. If interested, kindly communicate with

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SAVES COME YOUR WAY

one guaranteed to help you
To bring you back for another
engagement. They'll bring the
make you feel good.

MASTER OF MELODY, START 1916 WITH A "CINCH" HIT

FORGOTTEN ME?"

FEARED THAT IT IS ONE OF THE BEST SONGS "FEIST" HAS EVER
D VING WITH A FEIST SONG"

FOR RS WANT, JOE MCCARTHY AND JIMMY MONACO WROTE A
WILL HELP YOU KEEP THINGS SIZZLING

DAYS BACK HOME"

IS UNDERFUL SONG WAS FIRST PRESENTED TO THE PROFESSION
CL A IT A REAL SUBSTANTIAL "FEIST HIT"

THE MOONLIGHT"

BUT N FROM OUR FRIEND, PERCY WENRICH

W S FOR THE GIRL AND FOR THIS TRULY WONDERFUL SONG

**ET ALONG WHEN
OR WITHOUT 'EM"**

NGS F ITS CLASS EVER WRITTEN.

REI ISCHER, CHEERFULLY ACKNOWLEDGE AUTHORSHIP

TO N, BUT IF YOU WANT THE KING PIN OF THEM ALL, YOU MUST SING

**EVER KNOW
TOWN OF MINE"**

OR THE WORLD FAMED "MOTHER" SONG.
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OUT THE BEST THAT HAS EVER BEEN WRITTEN. A BRAND NEW IDEA, HANDLED IN A BRAND NEW WAY

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New York | **SAN FRANCISCO** Pentages
Broad & Cherry Thea. Bldg.

Buffalo, N. Y.—Star (P. C. Cornell, mgr.)—"In
Cold Type" Jan. 17-19, "Watch Your Step" 20-22,
"Kick In" 24-26.

TECK (Messrs. Shubert, mgrs.)—Harry Lauder
17, Boston Grand Opera Co. and Pavlova 20-22,
"The Lilac Domino" week of 24.

MAJESTIC (J. Laughlin, mgr.)—"The Girl With-
out a Chance" week of 17, "In Old Kentucky"
24-26.

SHRA'S (M. Shea, mgr.)—Bill 17-22: Charles
Olcott, Weston and Kerr, Charles Howard and
company, Phyllis Nelson-Terry and company,
Saxo Quartette, Three Floods, and Gruber's ani-
mals.

OLYMPIC (Bruce Fowler, mgr.)—Bill 17-22: "A
Limousine Romance," Art Adair, Fan Tan Trio,
Howard's animals, and Three Londons.

GAVETT (C. T. Taylor, mgr.)—Gypsy Maids 17-
22, Ben Welch Show 24-26.

EMPIRE (Jan. H. Rhodes, mgr.)—The Liberty
Girls 17-22, the Golden Crook 24-26.

PROCTOR'S GRAND (John P. Coyne, mgr.)—Bill
17-19: Stella Tracey, Geo. Harda, Collins and
Clark, Frank Whittier and company, Crawford and
Broderick, Doc. O'Neil, and Wolf and Grady.

ROCHESTER, N. Y.—Lyceum (M. E. Wolf, mgr.)
—"Watch Your Step" Jan. 18, 19, "Pollyanna" 20-22.

TEMPLE (J. H. Finn, mgr.)—Bill 17-22: George
MacFarlane, Alan Brooks and company, Oliver and
Olp, Lucy Gillett, Ralph Smalley, Howard's Nov-
elty, and Jed and Ethel Dooley.

BAKKE (E. Walters, mgr.)—Broadway Quality
Stock Co. presents "A Fool There Was" 17-22.

CONSTITUTION (J. L. Gleason, mgr.)—Girls from
Joyland 17-22.

MERIDIAN, Miss.—Grand (W. E. Jones, mgr.)
—"Everywoman" Jan. 10.

**SING A HIT
BE A HIT!**

**ON THE
FIRING LINE**

The "Feist System," through its
medium of extensive and in-
tensive National advertising,
has compelled millions upon
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popular songs at the theatre,
because they know about
them and read about them,
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makes your engagement a
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feel in you and the song.

This unique and satisfying
condition was brought about
through the "Feist System"
and "Feist Songs."

**YOU CAN'T GO WRONG
WITH A FEIST SONG**

GARDEN (W. F. Graham, mgr.)—Sam Rice and
Daffydil Girls 17-22, Red Crook Burlesquers 24-26.
LYRIC (H. B. Franklin, mgr.)—Conroy's Diving
Girls and Flora head the bill week of 17.

ALBANY, N. Y.—Hermanns Meecker Hall (Uly
S. Hall, mgr.)—Lyman H. Howe's Travel Festival
Jan. 17, 18; Ruth St. Denis and her company
19, Al. G. Field's Minstrels 27-29.

MAJESTIC (Bld Barry, mgr.)—Owing to a dis-
agreement between Manager Barry and Mr. Allen,
of the Allen & Kenna Company, this house was
dark until 17, when the Alfs & Meyer Company
opened.

McALESTER, Okla.—Busby (A. Bert Estes,
mgr.)—"The Prince of Pilsen" Jan. 27. Triangle
and Paramount pictures continue to please.

NEXT WEEK'S VAUDEVILLE BILLS.

JAN. 24-29.

U. S. O.
NEW YORK CITY.
Colonial.

Amata
Morton & Moore
Belle Blanche
Emerson & Baldwin
Dunbar's Southern
Singers

Hortick Family
Alhambra.

Josie Heather & Co.
Charles Ahearn & Co.
Four Jansleys
Nashville
Raymond & Caverly
Oliver & Oip
Erford's Sensation
R. t. H. Hodge & Co.
Saranoff & Randall

Royal.

Haydn, Bordon & Haydn
Saraban & Grohs
Chas. Grapewin & Co.
"Passion Play"

Warren & Templeton
Ratiff, Barry & Hayden
Herbert's Seals

Orpheum (Bkln.)

Mignon
The Schmiettans
Milo?
Wright & Dietrich
Fritz & Lucy Bruch
Marie Tempest & Ellis
Singer's Arabs
Geo. MacFarlane

Bushwick (Bkln.)

Oxford Trio
Norton & Lee
Warner-Amores Troupe
Maurice Burkhardt
Dorothy Meuther
Charles Mack & Co.
Elsie Janis

Santley & Norton

Prospect (Bkln.)
Bernard & Searth
Gallagher & Martin
Gruber's Animals
White & Clayton
Julia Blane & Co.
Cressy & Dayne
Santley & Norton
La Graciosa
Palfrey, Hall & Brown
Ferry

ATLANTA, GA.
Forsyth.

Kerville Family
Misses Campbell
Dan Burke & Girls
Louis A. Simon Co.
Dolly & Mack

BUFFALO, N. Y.

Shea's.
Lucy Gillette
Craig Campbell
Colonial Belles
Tango Shoes
Jed & Ethel Dooley
Bessie Wynn

BOSTON.
Keith's.

Oto Gyi
Lady Alice's Pets
Lunette Sisters
Kramer & Morton
Flanagan & Edwards
Farber Girls
Mrs. Langtry
Miniature Revue

BALTIMORE, MD.
Maryland.

Beatrice Herford
Kelt & De Mont
Lou & Mollie Hunting
Frances Nordstrom & Co.
Robbie Gordone
Crownman's Entertainers
Arnsut Bros.
The Grasers

BIRMINGHAM, ALA.
Lyric.

(SPLITS WITH NASHVILLE.)
First Half
Bert Fitzgibbon
Sixteen Navassar Girls
Three Misses Stewart
Jack Onri
Ray Dooley Trio
Martini & Maxwellian
Last Half
Harrington & Perry
Sixteen Navassar Girls
Albert & Irving
Jack Kennedy & Co.

CINCINNATI.
Keith's.

Milt Collins
Mae, Hermann & Co.
Clown Seals

Charlotte Parry & Co.
Corcoran & Dingle
Earl & Curtis

CLEVELAND.

Keith's.
Heras & Preston
Augusta Glose
"Cranberries"
Hunting & Francis
Watson Sisters
Flying Martins

COLUMBUS, O.

Keith's.
Orange Packers
Marion Weeks
Anker Trio
Everest's Nov. Circus
Six American Dancers
Dorothy Regal & Co.
Chas. & Fannie Van

CHATTANOOGA.

Orpheum.
Brown & Spencer
Joe Daniels
The Turpins
Ruth Curtis

Last Half

Howard & Fields
Harry Lester Mason
Belle Rutland
Al. & Fannie Stedman

CHARLESTON, S. C.

Victoria.
First Half
Bissett & Scott
De Witt Young & Sister
Farrell & Farrell
"Golfing Girls"
Kenneth Casey

Last Half

Musical Brass
McCowan & Gordon
Four Olanos
"Golfing Girls"
Harry Webb

DETROIT.

Temple.

Kathleen Clifford
Van & Schenck
Alexander Bros.
Crawford & Broderick
Nederveld's Baboons
Wm. & Margaret Cutty

DAYTON, O.

Keith's.

Avon Four
Three Lyres
The Sharrocks
(To fill)

ERIE, PA.

Colonial.

Nine White Hussars
Julia Curtis
Andy Rice
Polzin Bros.
Claude & Marion

GRAND RAPIDS.

Empress.

Pierlert & Schofield
Mullen & Coogan
Burnham & Irwin
Elsie Williams Co.
Four Londons
Eddie Leonard Co.

HAMILTON, CAN.

Temple.

Kit Carson
J. & B. Morgan

INDIANAPOLIS.

Keith's.

Mary Melville
Olympia Desvale
Sansone & Delliah
Valerie Bergere & Co.
Corbett, Sheppard
& Donovan

JACKSONVILLE.

Orpheum.

First Half
Fagg & White
Big City Four
Bobby Walthour & Co.
The Spellmans

Last Half

Seven Romas
Dorothy De Schelle & Co.
Natalie Navarre
Clipper Comedy Four
Von Hampton & Schriener
Cole & Wood

KNOXVILLE, TENN.

Grand.

(SPLITS WITH CHATTANOOGA.)

First Half
Howard & Fields
Harry Lester Mason
Belle Rutland
Al. & Fannie Stedman

Last Half

Brown & Spencer

Five Musical Hodges

The Turpins
Musical Nosses
Ruth Curtis

LOUISVILLE.

Keith's.

Ray Eleanor Ball
Ryan & Tierney
Honey Boy Minstrel's
Doc O'Neil
Stan Stanley Trio
Fred J. Ardath & Co.
Imhof, Conn & Coreene

MONTREAL, CAN.

Orpheum.

Quiroga
Mrs. & Mrs.
Jimmie Barry
Dooley & Sales
Walter Brower
Four Danubes
Eddie Carr & Co.

NORFOLK, VA.

Colonial.

(SPLITS WITH RICHMOND.)
First Half
Carlton & Clifford
Walker & Walker
Harry Wardell
Four Bards
Last Half
Gautier's Toy Shop
Lillian Ashley
Schilling & Anderson
Arco Bros.

NASHVILLE, TENN.

Princess.

(SPLITS WITH BIRMINGHAM.)
First Half
Harrington & Perry
Six Water Lilies
Five Musical Hodges
Albert & Irving
Jack Kennedy & Co.
Last Half
Bert Fitzgibbon
Jack Onri
Three Misses Stewart
Six Water Lilies
Ray Dooley Trio

OTTAWA, CAN.

Dominion.

Jackson & Wahl
McConnell & Simpson Co.
(To fill.)

PITTSBURGH.

Davis.

Vallecia's Leonards
Chip & Marble
Morgan Dancers
Lelpig
Weber & Fields
(To fill.)

PROVIDENCE.

Keith's.

Henrietta De Serris
Georgia Earle & Co.
Morton & Glass
Lady Sen Mei
G. Aldo Randegger
Ernie & Ernie
George Howell & Co.
Lydia Barry

PHILADELPHIA.

Keith's.

Wm. Morris & Co.
Henry G. Rudolf
Scotch Lads & Lassies
Mile. Vadie & Girls
Marie Nordstrom
"The Little Stranger"
Marlo & Duffy
Eva Tanguay
Wood & Wyde

ROCHESTER, N. Y.

Temple.

Maryland Singers
Claude Golden
Adonis & Dog
Bernard & Phillips
Frank McIntyre & Co.
Moon & Morris
Balsar Sisters
Kingston & Ebner

RICHMOND, VA.

Bijou.

(SPLITS WITH NORFOLK.)
First Half
Gautier's Toy Shop
Lillian Ashley
Schilling & Anderson
Arco Bros.
Last Half
Carlton & Clifford
Walker & Walker
Harry Wardell
Four Bards

ROANOKE, VA.

Roanoke.

(Splits with Winston-Salem)
First Half
Stevens, Bordeaux & Co.

Last Half

Celeste
Old Homestead Octette
Three Jahns

SAVANNAH, GA.

Bijou.

First Half
Seven Romas
Dorothy De Schelle & Co.
Natalie Navarre
Clipper Comedy Four
Cole & Wood
Last Half
Big City Four
Fagg & White
Bobby Walthour & Co.
The Spellmans

TORONTO, CAN.

Shen's.

Una Clayton & Co.
Chas. Olcott
Kerr & Weston
Three Floods
Saxo Sextette
Phyllis Nelson-Terry

TOLEDO, O.

Keith's.

Hallen & Fuller
Belle Baker
Adeline Francis
Lulu Coates & Co.
Gladys Alexandria Co.
Song Revue
Bankoff & Grille

WILMINGTON, DEL.

Garlick.

Moran & Wiser
Marie & Irene
Geo. Wilson
Dancing Mars

WASHINGTON.

Keith's.

Ruth Royce
Jos. E. Bernard & Co.
Caites Bros.
Fred V. Bowers & Co.
"The Forest Fire"
Bradley & Norris
James & Bonnie

WINSTON SALEM.

Keith's.

(Splits with Roanoke.)
First Half
Celeste
Three Jahns
Last Half
Stephens-Bordeaux Co.
YOUNGSTOWN, O.
Hippodrome.

Stewart & Donahue

"The Bride Shop"
Sherman & Uttry
Van Cleve & Pete
Allen Dinehart & Co.
Leo Beers
Milton & De Long
Sisters

ORPHEUM CIRCUIT

CHICAGO.

Majestic.

Fashion Show (East)
Mason & Keeler Co.
Odiva
Ray Samuels
McKay & Ardine
Robt. Emmet Keane
Erwin & Jane Connolly
Alice Lyndon Doll & Co.
Burns & Lynn

Palace.

Weber & Fields
Lubowska
Marguerite Farrell
Dugan & Raymond
Bronson & Baldwin
John & Winnie Henning
Lewis & McCarthy
Ben Beyer & Co.
Two Tomboys

CALGARY, CAN.

Orpheum.

Gertrude Hoffmann Co.
Harry Langdon & Co.
Moore, O'Brien & Cormack

DENVER, COLO.

Orpheum.

Victor Morley & Co.
Three Leightons
Page, Hack & Mack
Conrad & Conrad
Thurber & Madison
The Caninos
Nonette

KANSAS CITY, MO.

Orpheum.

Claude Gillingwater & Co.
Rives & Harrison
Sherman, Van & Hyman

Marie King & Co.

Kirk & Fogarty
Schlaveni Troupe
The Sultana Six

LINCOLN and COLO. SPRINGS.

(SPLIT WEEK.)

McWatters & Tyson
Reine Davies
Five Annapolis Boys
Gen. Ed. La Vine
Lew Hawkins
Leon Sisters
Arthur Barat

LOS ANGELES.

Orpheum.

Anna Held
Harry Fern & Co.
Ryan & Lee
Walpole, Huston & Co.
Singer & Ziegler Twins
Le Hoen & Dupree
Roshanara
Staine's Circus

MILWAUKEE, WIS.

Majestic.

Sam Bernard
Lillian Kingsbury & Co.
Williams & Wolfus
Hans Hanke
Primrose Four
Catherine Powell
Garcinetti Bros.
International Girl

MEMPHIS, TENN.

Orpheum.

"Telephone Tangle"
Rooney & Bent
Wm. Fruette & Co.
Roches Monkeys
Payne & Niemeyer
Glen Ellison
Wellmers & Burke

MINNEAPOLIS.

Orpheum.

Carolina White
Frankie Murphy
Worth & Brice
Julie Ring & Co.
Reisner & Gores
Whiting & Burt
Dupree & Dupree

NEW ORLEANS.

Orpheum.

Fritzi Scheff
J. C. Nugent & Co.
Lew Wilson
Galletti's Monks
Gerrard & Clark
Mignonne Kokin
Margot Francois
& Partner

OMAHA, NEB.

Orpheum.

Valentine & Bell
Diamond & Brennan
Arthur Sullivan & Co.
Harry Green & Co.
Claudius & Scarlet
Ciccolini
Stevens & Falke

OAKLAND.

Orpheum.

Mae Francis
Mrs. Gene Hughes & Co.
Les Yards
The Duttons
Eva Taylor & Co.
Tooney & Norman
Burley & Burley

PORTLAND, ORE.

Orpheum.

Bessie Clayton & Co.
Billy McDermott
Smith & Austin
Calliste Conant
Mang & Snyder
Brandon Hurst & Co.
Benny & Woods

ST. LOUIS.

Columbia.

Nora Bayes
Walter C. Kelly
Toots Paka & Co.
Nellie V. Nichols
Beaumont & Arnold
De Voie & Livingston
Brooks & Bowen
Harry Fisher & Co.

SEATTLE, WASH.

Orpheum.

Howard & Clark
Corelli & Gillette
Emmet Devoy & Co.
Olga Mishka Trio
Lambert
Five Kitemuras
Dyer, Faye Trio

SACRAMENTO & FRESNO.

(SPLIT WEEK.)

Gauthier & La Devi
Frank Cramit
Comfort & King
"Love in the Suburbs"

Miss Leitzel

Moore & Haager
ST. PAUL, MINN.
Orpheum.

Fashion Show (West)

Goldsmith & Hoppe
Herbert Germaine Trio
Genevieve Cliff & Co.
Ed. Morton
Stone & Hayes

SALT LAKE CITY.

Orpheum.

Eddie Foy Family
Ballet Divertissements
Fatima
Freeman & Dunham
Leo & Mae Jackson
Mme Donald-Ayer
Jean Challen

SAN FRANCISCO.

Orpheum.

Harmony Trio
Chic Sale
Tusciano Bros.
"The Bachelor Dinner"
Ruby Helder
Nesbit & Clifford
Dunbar's Bell Ringers
Mayo & Tally

WINNIPEG.

Orpheum.

"Passion Play of Washington Sq."
McCormack & Wallace
Sam Barton
Sharp & Turek
Dorothy Jardon
Mirano Bros.
James H. Cullen

LOEW CIRCUIT.

(EASTERN.)

NEW YORK CITY.

American.

First Half
Norton & Allen
Cunningham & Clemente
Smith & Kaufman
Marie Hart
Ben & Hazel Mann
"To Save One Girl"
Eddie Dowling
Ginan & Newell
Last Half
Parin Trio
Minto More
Reed & Bassi
Will H. Fox
Florence Thompson
"To Save One Girl"
Johnny Stanley & Gold
Maori Sisters

Boulevard.

First Half
Ernest Dupille
Four Harmonists
Catherine Hayes & Co.
Johnny Stanley & Gold
Nat Nazarro Troupe
Last Half
Zita Lyons
Post & De Lacey
John T. Doyle
Jones & Johnson
Phantoms

Delancey Street.

First Half
Gilbert Loeze
Hoban Trio
Black & White
Emma Stevens
"Ships Pass in Night"
Lee Tong Foo
McIntosh & Maids
Pearl Bros. & Burns
Riva Larsen Troupe
Last Half
Shelvey Boys
Burns & Foran
Sabbott & Wright
Marie Hart
"Doctor's Orders"
Oscar Lorraine
Park, Rome & Frances

Greeley Square.

First Half
Four Pallettes
Tyler & Cronus
Oscar Lorraine
"The Bandit"
Andrew Kelly
Red Bros.
Last Half
Nathan Bros.
Three Romanos
O'Neill & Gallagher
Kitty Francis & Co.
Jack Marley
Cunningham & Clements

Lincoln Square.

First Half
Zita Lyons
Roy L. Royce
Bessie Remple & Co.
Reed & Bassi
Maori Sisters
Last Half
Roberto
Roeder & Gibson

Catherine Hayes & Co.
Nolan & St. Claire
Ismed

National.

First Half
Ed. Estus
Burns & Foran
McCormack & Irving
Kitty Francis & Co.
Jack Marley
Phantoms

Last Half
Four Pallettos
Gilbert Lozee
"Silver Threads"
Kelly & Pollock
Hoban Trio
Reed Bros.

Orpheum.

First Half
Work & Ower
Richards & Montrose
Three Romanos
Julia Nash & Co.
Will H. Fox
Last Half
Ed. Estus
Burns & Foran
McCormack & Irving
Kitty Francis & Co.
Jack Marley

Seventh Avenue.

First Half
Nathano Bros.
Jimmie Fletcher
Fiske, McDonough &
Sabbott & Wright
Irving & Irving
Clayton Drew Players
Courtney Sisters
Two Kerns
Last Half
Weber & Day
Prellis Circus
Long & Cotton
Frank Westphals
John P. Wade & Co.
Courtney Sisters
Ginan & Newell

BROOKLYN, N. Y.**Bay Ridge.**

First Half
Lucier
O'Neill & Gallagher
Ed. Blondell & Co.
Moss & Frey
Four Readings
Last Half
The Cromwells
Telegraph Trio
Jimmie Fletcher
E. F. Hawley & Co.
McIntosh & Maids

Bijou.

First Half
Nelson & Kennedy
Florence Timponi
Nolan & St. Claire
Middleton & Spellmeyer
Frank Westphals
Ferrell's Circus
Last Half
Two Kerns
Charlotte Ravenscroft
Cecil Eldred & Carr
Lee Tong Foo
"Paid With Interest"
Smith & Kaufman
Four Readings

De Kalb.

First Half
Xylophlends
Telegraph Trio
Jane Lawrence
Hal Crane & Co.
Park, Rome & Frances
Nelson
Last Half
Lucier
The Skatells
Moss & Frey
Ed. Blondell & Co.
White Sisters
Minetti & Sidelli

Fulton.

First Half
Parni Trio
Post & De Lacey
The Skatells
Ismed
Forrester & Lloyd
Chauncey Monroe & Co.
Billy K. Wells
Roberto
Last Half
Work & Ower
Wm. F. Meyers
Ben & Hazel Mann
Keeley Bros. & Co.
Cranston & Leo
Middleton & Spellmeyer
Ed. Dowling
Xylophlends

Palace.

First Half
Weber & Day
Mullaly, Pingree & Co.
White Sisters
Sylvester Schaefer
Last Half
La Van & Rose
Pearl Bros. & Burns
Emma Stevens
Sylvester Schaefer

BALTIMORE.

Hippodrome.
Arthur Ward
Morris & Wilson
Elwood & Snow
Dorothy Benton & Co.
Rita Gould
Bernardi
Lockett & Waldron
Lilies Family

BOSTON.**Globe.**

First Half
Jack Birchley
Marie Fenton
Etta Bryant & Co.
Eddie Foyer
Minetti & Sidelli
Last Half
Marconi Bros.
Holden & Herron
Henry B. Tomer & Co.
Cadets de Gascoyne
Julia Edwards

BOSTON.**St. James.**

First Half
Casting Nellios
H. B. Toomer & Co.
Bernard & Shaw
Cadets de Gascoyne
Kay, Bush & Robinson
Last Half
Kawano Bros.
Connolly Sisters
Etta Bryant & Co.
Eddie Foyer
Black & White Revue

BOSTON.**Orpheum.**

First Half
Marlino Bros.
Reed Sisters
Ford & Truly
Black & White Revue
Julia Edwards
Billy Swede Hall & Co.
Joe Welch
Kawano Bros.
Last Half
Kay, Bush & Robinson
Wm. O'Clare & Girls
Joe Welch
"Yellow Peril"
Castino & Nelson
Selbini & Grovini

FALL RIVER.**Bijou.**

First Half
Alice Cole
Castino & Nelson
Singer's Midgets
Last Half
Bernard & Shaw
Singer's Midgets

HOBOKEN.**Lyric.**

First Half
Lillian Beese
Last Half
Elinore & Carlton
Will Morris

NEW ROCHELLE.**Loew's.**

First Half
The Cromwells
Frank Terry
"Master Move"
Last Half
Nelson
Morris & Wilson
"Ships Pass in Night"

NEWARK, N. J.**Majestic.**

First Half
Roeder & Gibson
Cecil Eldred & Carr
Cranston & Leo
"Silver Threads"
Charlotte Ravenscroft
Geo. Davis Family
Last Half
Jane Lawrence
Nat Nazarro Troupe
Fiske, McDonough &
Bolden

PROVIDENCE.**Emery.**

First Half
Selbini & Grovini
Connolly Sisters
"Yellow Peril"
Holden & Herron
Wm. O'Clare & Girls
Last Half
Casting Nellios
Marie Fenton
Billy Swede Hall & Co.
Ford & Truly
Reed Sisters

ROCHESTER, N. Y.**Loew's.**

First Half
Lang & Coulton
Bicknell & Gibney
Willie Smith
Capt. Sorcho
Last Half
Carter & Waters
Keystone Trio

Mayne & Ferns
Capt. Sorcho

TORONTO.

Yonge Street.
Downes & Gomez
"The Tamer"
Hilda Schnee
Hal Stevens & Co.
The Berrens
Melba & Ricardo
Manola

LOEW CIRCUIT.**(WESTERN.)****CHICAGO.**

McVicker's.
Clark & Rawson
Viola Du Vall
Harry Breen
Edward Abels & Co.
Kluting's Animals
Three Rianos
Dow & Dow
Texico
Gene Muller Trio

Star.

First Half
Arcadian Models
Geo. & Marie Brown
Mile. Cavallo's Circus
Captain Geo. W. Streeter
Scanlan & Press
Last Half
Ishakawa Bros.
Don Carney
Eva Westcott & Co.
Dryer & Dryer
Ship A'Boy Girls

MARION, IND.**Royal Grand.**

Cleveland & Trelease
Fiske & Fallon
Payne Condon & Co.

ROCHELLE, ILL.**Majestic.**

Peggy Austin
Geo. & Marie Brown
Martyn & Valerio

PANTAGRA CIRCUIT.**CALGARY, CAN.****Pantages.**

"Bachelors & Sweethearts"
Will J. Ward & Girls
Maidie De Long
Burns & Klason
Cavano Duo

EDMONTON, CAN.**Pantages.**

"Boarding School Girls"
Norton & Earl
Reed & Wood
Cooke & Rotherth
AL Fields & Co.

LOS ANGELES, CAL.**Pantages.**

"Colonial Days"
S. H. Dudley & Co.
Cleo
Dancing Davey
Les Arados

OAKLAND, CAL.**Pantages.**

(Opens Sunday.)
Four Casters
Golden West Girls
Jarvis & Harrison
Harry La Toy
Knox Wilson & Co.

OGDEN, U.**Pantages.**

(Opens Thursday.)
Lottie Mayer & Girls
Luckie & Yost
Friend & Downing
Perrier Sextette
Laypo & Benjamin

PORTLAND, ORE.**Pantages.**

Havemann's Animals
Roberta, Stuart &
Lewis, Belmont & Lewis
Heuman Trio
Ray Lawrence

SPOKANE, WASH.**Pantages.**

(Opens Sunday.)
Carmon's Minstrels
Andy Lewis & Co.
Grace Cameron
Ruth & Kitty Henry
Bett's Seals

SEATTLE, WASH.**Pantages.**

Imperial Troupe
Gus Elmore & Co.
Frank Bush
Leroy & Paul
Grace McCormack

SAN FRANCISCO.**Pantages.**

(Opens Sunday.)
Maurice Samuels & Co.
Toogoonin Arabs
Hazel Kirke Trio

Princeton & Yale
Burmelle's Dogs

SALT LAKE CITY.**Pantages.**

(Opens Wednesday.)
"Girls of the Orient"
Frances Byer
Morgan & Gray
John & Mae Burke
Four Portia Sisters

SAN DIEGO, CAL.**Pantages.**

Imperial Opera Co.
Laura Winston & Co.
Big Four
Laddie Ordway
Alice Teddy (bear)

TACOMA, WASH.**Pantages.**

"Mexico"
Hugh B. Koch & Co.
O'Neal & Malesley
Singing Pardon
The Brenens

VANCOUVER, CAN.**Pantages.**

"Office Girls"
Gallagher & Carlin
Bucker & Winnifred
Keegan & Ellsworth
Bert Wiggins & Co.

VICTORIA, CAN.**Pantages.**

Arthur La Vine & Co.
Raymond & Bair
Greenlee & Layton
Valelie Sisters
Hanlon & Clifton

WINNIPEG, CAN.**Pantages.**

"Dream Pirates"
Dancing La Vase
Chris Richards
Rice & Newton
Packard Four

MICHIGAN CIRCUIT.**(U. B. O. Chicago)****ANN ARBOR.****Majestic.**

First Half
Houseley & Nicholas
BIN Pruitt
"The Co-Eds"
Chas. & Madeline Dunbar
Ralph, Bayhl & Co.
Last Half
"This Way, Ladies" (Tab.)

BAY CITY.**Bijou.**

First Half
Allen & Allen
Three Loretas
Hippodrome Four
John Neff
Pepple's Song &
Dance Revue
Last Half
Woolfolk's La Salle
M. C. Co.

BATTLE CREEK.**Bijou.**

First Half
Bennington Sisters
Roattino & Shell
Howard
Bryan & Harty
Last Half
"Around the Town" (Tab.)

FLINT.**Majestic.**

First Half
Woolfolk's La Salle
M. C. Co.
Last Half
Allen & Allen
Three Loretas
Hippodrome Four
John Neff
Pepple's Song &
Dance Revue

JACKSON.**Bijou.**

First Half
"This Way, Ladies"
Last Half
Houseley & Nicholas
BIN Pruitt
"The Co-Eds"
Chas. & Madeline Dunbar
Ralph Bayhl & Co.

KALAMAZOO.**Majestic.**

First Half
"Around the Town" (Tab.)
Last Half
Bennington Sisters
Roattino & Shell
Howard
Bryan & Harty
Primrose Minstrels

LANSING.**Bijou.**

First Half
Coin's Dogs

Elliott & Mul'len
"Between Trains"
Kenny & Hollis
Bobbler's Arabs

SAGINAW.**Franklin.**

Last Half
Corrigan & Vivian
Sam Rowley
Herman & Shirley
Roach & McCurdy
Melodyphlends

INTERSTATE CIRCUIT.**AUSTIN, TEX.****Majestic.**

(Jan. 24, 25.)
Camille Trio
Natalie Sisters
Britt Wood
"Society Buds"
Donavan & Lee
Long Tack Sam Co.

DALLAS, TEX.**Majestic.**

Orplington Trio
Beasle Browning
Harry Berensford & Co.
Willie Weston
"The Red Heads"
San Tucl Trio

DALLAS, TEX.**Jefferson.**

First Half
Libonati
Burkhart & Kelso
Vera Mersereau & Co.
Last Half
Millie Stevens
Foster & Lovett
Richard Wally

FT. WORTH, TEX.**Majestic.**

First Half
Novelty Clintons
Evelyn Cunningham
Carson & Willard
Marx Bros. & Co.
Bison City Four
Morin Sisters

HOUSTON, TEX.**Majestic.**

Brown & McCormack
"Six Peaches & a Pair"
Four Melodious Chaps
Houdini
Brenner & Allen
Morin Sisters

LEAVENWORTH.**Majestic.**

Herman's Pets
Finn & Finn
Kelso & Leighton
Gertrude Van Dyke & Bro.

LITTLE ROCK, ARK.**Majestic.**

First Half
Kling Sauls
"Girl in the Moon"
Sullivan & Meyers
Tun Chin Troupe
(One to fill)
Last Half
Long Tack Sam Co.
Britt Wood
"Society Buds"
(Two to fill.)

MUSKOGEE, OKLA.**Majestic.**

Last Half
Novelty Clintons
Evelyn Cunningham
Bison City Four
The Gaudsmidts

OKLA. CITY, OKLA.**Lyric.**

First Half
Richard Wally
Holger Bros.
Millie Stevens
Foster & Lovett
The Faldrens
Last Half
Henella
Le Roy & Cahill
"Princess Misses"
Louis London
Lawrence & Hurl Falls

SAN ANTONIO, TEX.**Majestic.**

Queenie Dunedin
Weber, Dolan & Fraser
"Which One Shall I Marry"
Chief Canpo'ican
Metropolitan Girls
Ball & West
Pipifax & Panlo

SHREVEPORT, LA.**Majestic.**

First Half
Two Irmegas
Oswald & Jarnagin
Freddy James
Bonnie Sextette
Last Half
Libonati

Burkhart & Kelso
Vera Mersereau & Co.

ST. JOSEPH, MO.**Crystal.**

First Half
Three Chums
Joe Whitehead
Three Emersons
(Two to fill.)
Last Half
Gusmani Trio
Roubie Sims
Largay & Snee
Santos & Hayes
Sherman &
De Forrest Co.

TOPEKA, KAN.**Novelty.**

First Half
Herman's Pets
Finn & Finn
Kelso & Leighton
Gertrude Van Dyke & Bro.
Last Half
Carr, Ardmore & Carr
Three Chums
Joe Whitehead
Three Emersons
(Two to fill.)

TULSA, OKLA.**Empress.**

First Half
Henella
Le Roy & Cahill
"Princess Misses"
Louis London
Lawrence & Hurl Falls
Last Half
Levola
Dunn & Dean
Mme. Sumiko & Girls
Senator Francis Murphy

WICHITA, KAN.**Princess.**

First Half
Levola
Dunn & Dean
Mme. Sumiko & Girls
Senator Francis Murphy

S. & C. CIRCUIT.**ANACONDA, MONT.****Margaret.**

(Jan. 26.)
Argo & Dulitz
Karmi
Kerr & Davenport
Hendrix Belle Isle Co.
Mr. & Mrs. Mark Murphy
Bob Warren
McGoods & Tate

BUTTE, MONT.**Empress.**

(Jan. 27, 28)
Argo & Dulitz
Karmi
Kerr & Davenport
Hendrix Belle Isle Co.
Mr. & Mrs. Mark Murphy
Bob Warren
McGoods & Tate

CINCINNATI.**Empress.**

Geo. Lovett & Zondys
Fred Thomas & Co.
Will H. Fields
Three Willie Bros.
Orpheus Comedy Four
John Higgins

CLEVELAND.

Gordon Sq. & Liberty
Breakaway Barlows
Elina Gardner
Tom Linton &
Jungle Girls
Gorman Bros.
Jean King Quartette
Low Pistol

DETROIT.**Miles.**

Marble Gems
Knapp & Cornell's
Seven Casteluocis
Marie Stoddard
Kreok & Fox
W. S. Harvey

DICKINSON, S. D.**O. H.**

(Jan. 24)
Harry Sterling
Carl & Rhell
Cora & Robt. Simpson
Ray Conlin
Geo. Lee & Girls

FAIRMONT, W. VA.**Colonial.**

Ye Old Song Review
Raymond & Emerson
Scharf & Ramser
West & Boyd

JANESVILLE, WIS.**Apollo.**

Roman Quartette
Three Bannans
Stadium Trio
(One to fill.)
(See page 31.)

PHILADELPHIA.

The new openings Jan. 17 and week are Julian Eltinge, in "Cousin Lucy," at the Forrest, and "Sinners," at the Adelphi.

FORREST (Nixon & Zimmerman, mgrs.)—Julian Eltinge, in "Cousin Lucy," has its first local view 17. "Watch Your Step," had three very prosperous weeks, ending 15.

ADELPHI (Leonard Blumberg, mgr.)—"Sinners" has its local premiere 17. "Androcles and the Lion" had a successful fortnight, ending 15.

LYRIC (Leonard Blumberg, mgr.)—"Maid in America" had houses of splendid size last week. GARRICK (Charles C. Wanamaker, mgr.)—"On Trial" begins 17, its fourth week.

BROAD (Nixon & Zimmerman, mgrs.)—John Drew's reception last week was very enthusiastic. The second and final week begins 17. "Pollyanna" 24.

KNICKERBOCKER (Wm. W. Miller, mgr.)—"The Natural Law," which was seen last week for the first time locally, drew big houses. Eleanor Montell, Ted Brackett and Frank E. Elliott handled the leading roles in a satisfactory manner. The same attraction continues for week of 17.

AMERICAN (Sablesky & McGurk, mgrs.)—"The stock produces "When We Were Twenty-one" 17 and week. "The Girl from Out Yonder" was capably acted to good sized houses last week.

WALNUT (Edgar Strakosh, mgr.)—"A Fool There Was" 17 and week. "A Little Girl in a Big City" drew fairly well last week.

CHESTNUT STREET OPERA HOUSE (B. F. Keith management)—A film production of "The Fourth Estate" 17 and week.

METROPOLITAN OPERA HOUSE (Alfred Hoegler, mgr.)—"The Metropolitan Opera Co. sang "The Magic Flute" 11, to a fine house.

B. F. KEITH'S (H. T. Jordan, mgr.)—BIM 17-22: "The Forest Fire," Emma Carus and company, Frederick V. Bowers, Lynne Overman and company, De Leon and Davies, Allman and Dody, Mignon, Keit and De Mont, and moving pictures.

KEYSTONE (M. W. Taylor, mgr.)—BIM 17-22: "The Mayor and the Manicure," Cotter and Boulden, Harvey and De Vora Trio, Lucas and Lucille, Davis and Lovers, the Four Bards, and moving pictures.

NIXON (Charles E. Thropp, mgr.)—BIM 17-22: Willard, Fox and Mayo, Wood, Melville and Phillips, Bellmontes, Gordon Highlanders, "To Reno and Return," and moving pictures.

WM. PENN (Wm. W. Miller, mgr.)—BIM 17-22: Matthews, Shayne and company, Loney Haskell, Lopez and Lopez, MacRae and Clegg, and moving pictures.

COLONIAL (Fredk. Leopold, mgr.)—BIM 17-22: Manchurian Acrobats, Crossman's Entertainers, Kinkaid Kilties, Nederveld's baboons, Four Roses, Mrs. Bob Fitzsimmons, Duncan and Holt, Jerome and Carson, Howard, Kible and Herbert, Herbert's dogs, and moving pictures.

ALLEGHENY (C. F. Eggleston, mgr.)—BIM 17-22: Kitty Francis and company, Archie Nicholson and company, Dealy and Kramer, Williams and Segal, Somers and Morse, Leander, and moving pictures.

GRAND (W. D. Wegfarth, mgr.)—BIM 17-22: "A Night at the Club," Bradna and Derrick, Quinn and Lafferty, Gilson and De Mott, Webb and Burns, Kuma, and moving pictures.

GLOBE (Sablesky & McGurk, mgr.)—BIM 17-22: "The Jungle Man," Dottie Claire and company, Al. White's Juveniles, Edwards Bros., Jack and Annie Bowen, Edyann Hayes, Zara-Carmen Trio, Johnson and Crane, Bessie's Cockatoos, and moving pictures.

CROSS-KEYS (James J. Spurger, mgr.)—BIM 17-19: Three Diving Beauties, Curran and Mack, Jarrow, Walter Jones and company, Dixie Trio, and Ergott's Lilliputians. For 20-22: Delmore and Lee, Olive Briscoe, Bonner and Bowers, Pop Ward and company, Barr Twins, and Frank Gregory Troupe.

CASINO (Wm. M. Leslie, mgr.)—"The Smiling Beauties" 17-22. The Big Burlesque Carnival drew capacity houses last week.

GAYETY (Joe. Howard, mgr.)—Queens of Beauty 17 and week. The Record Breakers enjoyed fine patronage last week.

THOCADERO (Robt. Morrow, mgr.)—"The Charming Widows" are due 17 and week. The Winning Widows, last week, had houses of excellent size.

DUMONT'S (Frank Dumont, mgr.)—"Have You Had the Grip?" was continued as the feature last week, with fine houses in attendance.

SERANTON, Pa.—Lyceum (E. H. Kohnstamm, mgr.)—Morton Opera Co., in "Sergeant Kitty," Jan. 17-22.

POLI (A. J. Vanni, mgr.)—BIM 17-19: "The Man Off the Ice Wagon," Mile. Rialto and company, Jim and Betty Morgan, Mack, Albright and Mack, Three Mori Bros., and Lasky's "At the Party" and "Excuse Me," photoplays. BIM 20-22: Carrie De Mar, Juggling De Lisle, Force and Williams, Hayes and Thatcher, Tabor and Green, and "My Lady's Slipper," photoplay.

ACADEMY (F. James Carroll, mgr.)—For week of 17, the All Star Poli Players present "The Shepherd King."

Battle Creek, Mich.—Post (E. P. Hill, mgr.)—May Robson, in "The Making Over of Mrs. Matt," Jan. 16: "The Champagne Girl, burlesque," 22; Howie's motion pictures 23, 24, Mrs. Patrick Campbell, in "The Second Mrs. Tanqueray," 25; "Bringing Up Father" 30.

BIJOU (E. J. Latmore, mgr.)—BIM 16-19: Peppie's Song and Dance Revue, Hippodrome Four, John Nef, Three Loretos, Allen and Allen. For 20-22: Boyle Woolfolk's La Salle Musical Comedy Co., in "The Time, the Place and the Girl," "The Girl Question" and "Miss Nobody from Stariand."

South Bend, Ind.—Oliver (S. W. Pickering, mgr.)—Lawrence Finch Players, in "The Man from Mexico," Jan. 16-19; Mrs. Patrick Campbell, in "Pygmalion," 20.

ORPHEUM (C. J. Allardt, mgr.)—BIM for 16-19: Amoros and Mulvey, John Geiger, Empire Comedy Four, Dolan and Lenharr, and Valentine and Bell. BIM 19-21: Antwerp Girls, Barnes and Barrow, Bryan and Hardy, Three Jeanettes, and pictures.

BOSTON.

Last week was a repetition of the preceding ones in the matter of theatrical attendance. All the houses, with few exceptions, did a splendid business. With one new show current week boasts a list of strong holdovers in the higher priced theatres.

YE WILBUR (Wilbur Theatre Co., mgrs.)—"It Pays to Advertise" opens here Jan. 17.

HOLLIS (Charles Frohman, Rich & Harris, mgrs.)—Second and final week of James K. Hackett and Violet Allen, in "Macbeth." Large audiences have greeted the two stars, who have long been absent from Boston. "Oklahoma," the latest Frohman-Belasco production, comes 24.

TREMONT (Jno. B. Schoeffel, mgr.)—Second week of "Daddy Long Legs," in which Henry Miller and Ruth Chatterton have the leading roles.

COPLEY (Copley Theatre, management)—"The Night Before" was presented at this house 8, for the first time in America. The cast is Scottish, and includes: James Finlayson, Marie Stuart, Carrie Glenn, Peter MacArthur, Jessie Villars, Andrew Clyde, Harry Layden, Dawsey MacNaughton, Jimmie Provan, Henry A. Smith and Harry Morgan.

PARK SQUARE (Fred E. Wright, mgr.)—"Under Fire" is in its third week.

PLYMOUTH (Fred E. Wright, mgr.)—Fourth week of "A Full House."

COLONIAL (Charles Frohman & Wm. Harris, mgrs.)—Montgomery and Stone, in "Chin Chin," now in fifth week, need no further comment than S. R. O.

SHUBERT (Wilbur-Shubert Co., mgrs.)—"Town Topics" starts 17 upon its third week.

MAJESTIC (Wilbur-Shubert Co., mgrs.)—Fifth

BIJOU (Harry Gustin, mgr.)—Feature pictures, soloists and string orchestra.

KANSAS CITY.

SHUBERT (Earl Steward, mgr.)—Cyril Maude, in "Grumpy," Jan. 17-22.

GRAND (Seymour Rice, mgr.)—"High Jinks" 17-22.

AUDITORIUM (E. J. Blunkall, mgr.)—"The Fortune Hunter" 17-22.

GARDEN (M. M. Dubinsky, mgr.)—Dubinsky Bros. Stock Co. presents "The Wolf" 17-22.

GAYETY (Geo. Gallagher, mgr.)—Globe Trotters 17-22.

CENTURY (Thos. Taaffe, mgr.)—Crackerjacks 17-22.

ORPHEUM (M. Lehman, mgr.)—BIM 17-22: Clecolni, Harry Green and company, Mack and Vincent, Olga, Ben Bayer and company, Robt. L. Dalley and company, the Sultanas, and Ed. Merion.

GLOBE (Cy Jacobs, mgr.)—W. V. M. A. vaudeville.

EMPRESS (H. Le Doux, mgr.)—Vaudeville.

Newark, N. J.—Newark (Geo. W. Robbins, mgr.)—"A Little Girl in a Big City" Jan. 17-22; "Rolling Stones" 24-29.

SHUBERT (Lee Ottolengui, mgr.)—Julia Arthur 17-22, in "The Eternal Magdalene." The house will be dark 24-29.

ORPHEUM (Clifford Stork, mgr.)—"The Brownell-Stork Stock Co., playing to increased business, offers "The Common Law" 17-22, with Mabel Brownell and It. Leigh Denny in the leading roles. "A Pair of Sixes" 24-29.

MINER'S EMPIRE (Tom Miner mgr.)—"The annual visit of the Behman Show 17-22 with Lew Kelly, Lon Hascall, James Tenbrooke, Martella, Billeen

DUMB ACTS

The most unique instrumental novelty in years. It's a wonderful number for fox trot or buck and wing. Its intrinsic value to an act is beyond comparison.

RAGGING THE SCALE

By ED. B. CLAYPOOLE

Broadway Music Corp., Will Von Tilzer, Pres., 155 W. 45th St., N. Y. Chicago: 123 N. Clark St.

MOVIE COMEDIES

week at this house and eighth in Boston of "The Only Girl."

CASTLE SQUARE (John Craig, mgr.)—Second week of a new play, "The Woman Hunter," by a new author, whose name is being concealed.

WALDRON'S CASINO (Charles H. Waldron, mgr.)—Watson's Big Show is booked for current week.

GAITY (George R. Batcheller, mgr.)—Liberty Girls 17-22. Follies of the Day coming.

HOWARD (George E. Lothrop Jr., mgr.)—Week of 17: Big Crazy Burlesque, Dave Dewsher and company, Cardo and Noll, Walton and Marshall, Dick and Alice McAvoy, and Billy Edwards. The Cabaret Girls Burlesquers are coming.

KEITH'S (R. G. Larsen, mgr.)—BIM 17-22: Elsie Janis, Henry Lewis, Paul Morton and Naomi Glass, G. Alde Randerger, Four Mayakos Troupe, Conlin, Steele and Parks, Natalie and Ferrari, Bernard and Scarth, and Bertisch.

LOEW'S ST. JAMES (Joseph Brennan, mgr.)—BIM 17-19: Seblini and Grovini, Alice Cole, "The Yellow Peril," Andrew Kelly, Olivette, Moffatt and Claire, and two to fill. For 20-22: Moscrop Sisters, Doe and Melville, Harmony Trio, Jack Marley, Mennetti and Sidell, and two to fill.

LOEW'S GLOBE (Frank Meagher, mgr.)—BIM 17-19: Harmony Trio, Starley and Le Brach, "Silver Threads," Jack Marley, Major Sisters, and two to fill. For 20-22: Reed Sisters, Broadway Trio, Connolly Sisters and Berger, Bernard and Shaw, Olivette, Moffatt and Claire, and two to fill.

GORDON'S OLYMPIA (John E. Comerford, mgr.)—Week of 17: Russell and May, Majestic Four, Baron Von Olger, Homer Lind and company, Florida Sextette, and Basch Sisters.

SCOLLAY SQUARE (A. H. Malley, mgr.)—BIM 17-22: Fahey and Goodman, Carlontette, Williams and Moore, "Apple of Paris," Tom Mahoney and Four Milo Sisters.

BOSTON (Francis J. D. Ferguson, mgr.)—Tri-angel photoplays, Caroline B. Nichols' Fadettes Orchestra and soloists.

Sheridan, Harry Van, Pynes and McCarthy, and Corinne Ford. Next week (24-29) will be the fifty-second anniversary week, and extra doings, such as John Conroy and his Diving Models, are down, in conjunction with the Tourists.

KEENEY'S (John McNally, mgr.)—BIM 17-19: Emmet Welch's Minstrels, Charles Kenna, Josephine Davis, and the Village Cabaret. James J. Corbett will head the bill 20-22.

LOEW'S (Eugene Meyer, mgr.)—BIM 17-19: Glorran and Newell, Louise and Ferrari, Mennetti and Sidell, Connelly and Berger, Middleton and Spellmeyer company, Castano and Nelson, and Great Richards.

LYRIC (F. Rossnagie, mgr.)—BIM 17-19: Mary Ellen (elephant), the Act Gorgeus, James and Tower company, and others.

Jersey City, N. J.—Majestic (Frank E. Henderson, mgr.)—Clara Joel, in "The Eternal Magdalene," week of Jan. 17.

ACADEMY (Cary McAdow, mgr.)—Beauty, Youth and Folly 17-22.

KEITH'S (W. B. Garryn, mgr.)—BIM 17-19: Harry Tighe and Sylvia Jason, Barney Williams and Summer Girls, Dunbar's Ding Dong Five, Louis Leon Hall and company, Rackett, Hoover and Markee, and McNally Bros. and Wilson. BIM 20-22: Maximilian, Geo. Nash and company, Marty McHale, and others.

Hoboken, N. J.—Empire (A. M. Bruggemann, mgr.)—Chas. H. Waldron's Bostonian Burlesquers, with Frank Finney, week of Jan. 17. Sporting Widows 24-29.

LYRIC (G. S. Riggs, mgr.)—BIM 17-19: "The Best of Friends," Johnson and Mitchell, Arthur Ward, Huff and Von Busing, and Stone and Halpin. BIM 20-23: "The Passenger Wreck," Melody Four, Jimmy Fletcher, Wells and Southern, and Manning and Ross.

THE CLIPPER'S HEALTH DEPARTMENT

BY DR. MAX THORNE, Chicago.

Surgeon-in-Chief American Hospital; Consulting Surgeon Cook County Hospital; Consulting Surgeon Sheridan Park Hospital, Chicago; Surgeon White Hats and Actors Fund, etc., etc.

These articles are written exclusively for the NEW YORK CLIPPER. Questions pertaining to health, disease, hygiene, self-preservation, prevention of disease and matters of general interest to health will be answered in this column. ADDRESS ALL INQUIRIES TO DR. MAX THORNE, AMERICAN HOSPITAL, CHICAGO, ILL. Where space will not permit or the subject is not suitable for an open answer, letters will be sent to the applicant personally. Dr. Thorne should not be expected to diagnose or prescribe in these columns for individual diseases.

FEAR AS A CAUSE OF DISEASE.

"So many ghosts, and forms of fright,
Have started from their graves to-night,
They have driven sleep from mine eyes away,
I will go down to the chapel and pray."
—Longfellow.

It is an established fact that fear plays no small role in the causation of morbid conditions of mind and body. It has undermined innumerable nervous systems, and the end results were, in such cases, anything but desirable. From simple nervousness to complete loss of mental function has been known to be caused by fright more or less severe. The degree of the shock inflicted to a person frightened, together with individual susceptibility, play an important role in determining the effect.

Chorea, a very unpleasant nervous disease, occurring in children, is often caused by fright. Dr. Strangely believes that fright may operate in two ways in causing this disease—sudden and slowly—continuous. There is a kind of fear or fright to which children are exposed for great periods of time. Ill-tempered parents, especially the mother, may keep a child in perpetual trepidation and dread of punishment for unavoidable disasters. Again, the coming home of a drunken father must often be a source of continued terror to a delicate and sensitive girl. Ghost stories and foolish threats of "Old Bogies," and the like, so constantly used by ignorant mothers and nurses, need only to be mentioned to be severely reprobated.

The same principle applies to the shattered nervous equilibrium often observed among stage people, the result of fear to fall to pieces. Many an actor or actress, capable beyond doubt, "dipped" because of fear. The element of fear is great in the life of an artist. There are so many factors that are contributory to its existence. A gruff stage manager, the "roasting vampire" (the fellow, who, no matter how good you may be will "pan" you if no ad. is forthcoming), the great stress of the thought that "I must make good," have only too often shattered the hopes and ambitions of truly able debutants on the stage and splendid actors. This recalls to my mind poor Claudine, who was so frightened by a non-scrupulous solicitor that she suffered a nervous breakdown, from which she only gradually recovered, and is now well and a prominent performer.

Of course, individuals tempered by experience and time do not suffer from the effects of fright. Yet, by a self-analysis, even the calloused individual will recall, at some time or other during his career, a nervous disorder, perhaps transitory, that resulted from being frightened.

To the physician this is a serious problem, for he meets nervous wrecks, choreas, neurasthenics, mental aberrants and other abnormalities which are the direct result of fear.

While fear undoubtedly exercised its baneful influence on the human system, it is, in a sense, essential to preservation. An editorial comment in *American Medicine* expressed the following views on the question: "That fear is a potent factor in producing abnormal conditions, or at least in ac-

centuating the baneful effects of disease, is a fact established beyond controversy, yet in spite of its harmful tendencies, fear in some respects is a beneficial force, beneficial in that had we not been possessed of fear, self preservation would not be the moving impulse it ever had been and is to-day in our life; without fear the human race would probably have perished: Courage and fear are antithetical; courage incites to extinction, fear to self-preservation. We believe courage rarely, if ever, exists without fear. Such a mental condition, alone and unchecked by the caution naturally engendered by fear, would have prevented the survival of mankind as well as all other forms of animal life."

A morbid fear of disease contributes largely to an unbalanced mentality; it disarranges the bodily functions, to be followed later by organic dissolution. The psychopathic believes himself afflicted with some incurable physical malady, such as cardiac trouble or tuberculosis; the psychoneurotic that he is on the verge of insanity.

Sidls writes that the main source of psychopathic diseases is the instinct of fear with its baneful manifestations of anxiety, anguish and worry. Darwin writes that "if we expect to suffer we are anxious." James regards "anxiety as morbid fear." Bain, "The anxious condition of mind, a sort of diffused terror." In other words, concludes Sidls, "anxiety is nothing else but the working of the instinct of fear." Religious, social and moral lapses are superstitions associated with apprehension of threatening impending evil, based on the fear instinct, form the germs of psychopathic affections.

There is a great deal of evidence of which every physician is cognizant that fear has a tremendous influence for evil and physical abnormality. The psychic shock is often out of all proportions. I remember the case of a rabbi who entered, some time ago, a prominent Chicago hospital to have his tonsils removed. The surgeon who was to operate upon him was a man of high professional standing and of great ability. The patient was seated in a chair, but his agitation was very marked. The doctor explained to him that the operation was very simple, and that he would be all right in a short time. Cocaine was injected to render the operation painless, and no general anesthetic was given. The doctor left the room for a few moments, and when he returned he found the patient dead. Fear had killed him! He was of an impressionable nature and the effect fear had upon him had undoubtedly checked his heart action. I was told of this incident by a neurologist of high standing in this city, when the discussion drifted to "fear and its effects."

Even the layman can often, if he observes matters closely, watch the baneful effects of fear. What is the remedy? If we could inculcate the principles of self-control into the minds of those who depend upon us for guidance, there would be no such thing as "stage fright," and the endless train of disease resulting from fear could be greatly minimized at least. Exercise of self-control, proper education and the development of a sound nervous system will tend toward the desired goal.

ANSWERS TO CORRESPONDENTS.

SUSCEPTIBILITY TO LARYNGITIS.

H. W., Lorain, O., writes:

MY DEAR DOCTOR: Please advise me through THE CLIPPER regarding the following conditions. I am twenty-five years of age. Have been in the show business for eight years. For the last three years, every Winter a sort of hoarseness comes over me which incapacitates me and forces me to keep away from talking and singing. At those times my throat seems to close up and I cough a great deal. I have been advised to have my tonsils removed. An early reply will be much appreciated.

REPLY.

You have a susceptibility to laryngitis and you must seek to discover the cause. The tonsils may be the cause of your trouble. Have them removed. Have your nose examined, and if there are evidences of disease have it corrected. Your system must be kept in good condition, and I would urge that you keep your general condition in excellent shape. Let me hear from you again.

ECZEMA OR PSORIASIS?

MR. C. H. O., Binghamton, N. Y., writes:

DEAR DOCTOR: Several years ago I became afflicted with a form of eczema which I have since learned is psoriasis. There are red blotches capped by a white crust. Is there a cure for this condition? Is it dangerous? While it appears only once a year, it is troublesome while it lasts. Your opinion will be much appreciated as well as the help THE CLIPPER offers to suffering showdom. Thankfully.

REPLY.

Eczema and psoriasis are two distinct and different diseases of the skin. From the description

you are giving I am inclined to believe that you have psoriasis. Do not worry. No one ever died from this trouble. Neither has it a tendency to shorten life. It usually extends over a great many years. Internally authorities advise arsenical preparations. Of these arsenicals has been highly lauded. Begin with five drops three times a day after meals; increase the dose one drop daily until symptoms of saturation with the drug appear. In a case like yours I should say go as high as twenty drops. Should puffiness of the eyelids or diarrhoea develop stop it. Locally, soak off the crusts with olive oil and apply a salve composed of chrysarobin—two per cent., using lanolin as a base. Rub in thoroughly with lint, twice daily, and bandage. Stop it if irritation results and apply zinc salve until the skin is normal again.

CUTTING OF NERVE IN NECK.

DAVE, New York, N. Y., writes:

DEAR DOCTOR: I would ask you to kindly enlighten me on the following through the columns of THE CLIPPER: My mother (fifty-five years of age) has undergone an operation on her neck, about two years ago. The doctors removed a swelling that ran from the right ear into the neck. Since her operation she has trouble—she is hoarse, and gets choking spells. During these spells she gasps for air. Her voice is husky. She was examined five weeks ago and the doctors say that the doctors who operated upon her made a bad job of it. I want your opinion.

REPLY.

Unfortunately the nerve (laryngeal) that supplies the vocal cord on the side on which mother had her swelling removed has been cut by the surgeon

MINER'S MAKE-UP THE STANDARD

who performed the operation. Not much can be done for the condition, and often growths in the neck will involve the nerve, and that by itself may cause trouble. In time mother may regain her voice.

BLEEDING GUMS.

A. B., Thomaston, Conn., writes:

DEAR DOCTOR: I have been going to dentists for a long time and obtained no relief from bleeding gums. What would you suggest that I do?

REPLY.

Have your dentist give you emetine by hypodermic injection. If he does not know how to do this have a doctor administer the treatment. Keep your teeth clean and use the following mouthwash:

Tincture myrrh.....1 ounce
Tinct. benzoin comp.....1/2 ounce
Listerine to make.....3 ounces.

Shake well. Use a teaspoonful in a wine glass of water, three or four times a day.

HUMBLED.

MISS F. DAY, San Francisco, Cal., writes:

DEAR DOCTOR: I am an actress. While I am told that I have talent I am the unfortunate possessor of pock-marks which mar my appearance. A doctor here promised to cure me for two hundred dollars and get rid of the pock-marks. I would be glad to pay him the money, if I only knew that he can do as he says he will. I will abide by your decision, for which I shall be eagerly waiting in THE NEW YORK CLIPPER.

REPLY.

Do not be humbled, my dear girl. Invest your money in wardrobe or in anything you may see fit. Do not be led to believe that pock-marks can be effectually removed. They cannot. That is, thus far all authorities of standing agree that nothing can be accomplished to fill out the gaps left by the smallpox virus. There are plenty of non-scrupulous fellows who will promise to do the impossible until they have your money.

NURSING AS A PROFESSION.

MISS H. G. F., Denver, Col., writes:

DEAR DOCTOR: I am a professional woman, thirty-five years of age. I have a desire to relinquish the stage and take up nursing as a profession. I have had a good education, and would like you to inform me, through THE CLIPPER, whether or not my age is too far advanced to enter the field.

REPLY.

Your age is by no means a barrier to take up nursing, provided you are willing to sacrifice time, spend sleepless nights, work hard (at all times), shirk nothing, and expect as compensation the satisfaction of having alleviated human suffering. From a mercenary point of view there is nothing to be gained in the field. That is, generally speaking. There are a few fortunate ones who secure desirable places, but competition is keen and the road a rugged and up-hill one.

RING-WORM.

MISS V. P., Indianapolis, Ind., writes:

DEAR DOCTOR: I am suffering from ring-worm. What is best to eradicate the disease? I am a constant reader of THE CLIPPER and would appreciate your advice in its Health Department.

REPLY.

Have the following preparation made up and apply it to the affected parts with a camel-hair brush once a day. Two or three applications are said to affect a cure:

Formaldehyde.....30 parts
Water.....70 parts

(Let the druggist make up a one or two ounces mixture of this.)

PROLAPSE.

MRS. P. L. A., Washington, D. C., writes:

DEAR DOCTOR: I have been doing very hard dancing for the past two seasons. Have suffered as a consequence, a nervous breakdown. I was examined by my physician last week and was told that I have a slight degree of prolapse. I am much interested in your Health Department, and would like to kindly ask you to enlighten me. Is an operation necessary to remedy this defect, or will other means suffice? I do not feel any inconvenience from it, and did not know it existed until I was told of its existence.

REPLY.

No, indeed, there is no operation necessary. I am quite confident that if you will improve the general tone of your system and build yourself up, and above all forget your prolapse of slight degree, everything will turn out all right.

POISONING FROM STOCKINGS.

MRS. U. G., McC., Brooklyn, N. Y., writes:

DEAR DOCTOR: I am informed that a person can be poisoned from certain dyes contained in stockings. I am eager to know if that is true.

REPLY.

Yes.

CLAY CODY, New Orleans, La.; HAPPY BENWAY, BLANCHE SNELL, Indianapolis.—Have answered you by letter. UNCLE JOE, San Francisco.—Give me your address and I will be pleased to send you an analytic opinion of the picture you sent me. JIM M.—If you care to take a chance against the advice of people who know, go ahead, but do not blame anyone for the consequences which might follow. FRED A.—Why ask advice if you don't care to carry it out? BERT.—You ought to be congratulated. It is free. No charge. F. B. N., Vermont.—Ask for grape-sugar syrup and use a tablespoonful to two quarts of water.

ROUTE LIST DRAMATIC AND MUSICAL

Routes Must Reach This Office Not Later Than Saturday.

Adams, Maude (Chas. Frohman, mgr.)—Empire, New York, indef.
Anglin, Margaret—Montauk, Bkln., 17-22.
Arliss, Geo.—Grand, Cincinnati, 17-22.
"Around the Map" (Klaw & Erlanger, mgrs.)—New Amsterdam, New York, indef.
"Alone at Last" (The Shuberts, mgrs.)—Shubert, New York, indef.
"Adele"—Olympic, St. Louis, 16-22.
"At the Old Cross Roads" (Arthur C. Alsten, mgr.)—Detroit 16-22, Crown, Chicago, 23-29.
Barrymore, Ethel (Chas. Frohman, Inc., mgr.)—Lyceum, New York, indef.
Barker's, Granville, Co.—Academy, Baltimore, 17-22.
Boston Opera & Pavlova—Buffalo, N. Y., 20-22.
"Blue Paradise, The" (The Shuberts, mgrs.)—Cassino, New York, indef.
"Boomerang, The" (David Belasco, mgr.)—Belasco, New York, indef.
"Bringing Up Father," No. 1 Co. Gus Hill's (Chas. Yale, mgr.)—Cleveland 17-22, Toledo 23-27, Windsor 28, Chatham 29.
"Bringing Up Father," No. 2 Co. Gus Hill's (Chas. Foreman, mgr.)—Temple, Tex., 19, Waco 20, Mexia 21, Dallas 22, Mineral Wells 23, Ft. Worth 24, Sherman 25, Wichita Falls 26, Amarillo 27, Dalhart 28.
"Bringing Up Father," No. 3 Co. Gus Hill's (Giff Williams, mgr.)—Petoskey, Mich., 19, Traverse City 20, Manistee 21, Big Rapids 22, Benton Harbor 23, Niles 24, Coldwater 25, Joshen, Ind., 26, Gary 27, Dowagiac, Mich., 28.
Chatterton, Ruth, & Henry Miller—Tremont, Boston, indef.
Campbell, Mrs. Patrick—So. Bend, Ind., 20, Grand Rapids, Mich., 21, 22.
"Common Clay" (A. H. Woods, mgr.)—Republic, New York, indef.
"Cinderella Man" (Oliver Morosco, mgr.)—Hudson, New York, 17, indef.
"Convict's Daughter, The"—National, Chicago, 16-22.
Ditrichstein, Leo (Cohan & Harris, mgrs.)—Longacre, New York, indef.
Drew, John (Chas. Frohman, Inc., mgrs.)—Broad, Phila., 17-22.
"Dummy, The" (Rowland & Clifford, Inc., mgrs.)—Crown, Chicago, 16-22, Princess, St. Louis, 23-29.
"Daddy Long Legs"—Los Angeles 17-22.
"Damaged Goods"—Princess, St. Louis, 16-22.
Eltinge, Julian (A. H. Woods, mgr.)—Forrest, Phila., 17-22.
"Eternal Magdalene, The" (Selwyn & Co., mgrs.)—Newark, N. J., 17-22, Standard, New York, 24-29.
"Eternal Magdalene, The," No. 2 Co. (Selwyn & Co., mgrs.)—Jersey City, N. J., 17-22.
"Experience" (Wm. Elliott, mgr.)—Springfield, Mass., 17-22.
"Everywoman" (Henry W. Savage, mgr.)—Meridian, Miss., 19, Selma, Ala., 20, Tuscaloosa 21, Anniston 22, Gadsden 24, Huntsville 25, New Decatur 26, Jackson, Tenn., 27, Memphis 28, 29.
Fiske, Mrs. (Cory, Williams, Ritter, Inc., mgrs.)—Gaiety, New York, 18, indef.
Ferguson, Elsie—National, Washington, 17-22.
Academy, Baltimore, 24-29.
Faversham, Wm. (Leonard L. Gallagher, mgr.)—Atlanta, Ga., 19, Birmingham, Ala., 20, Montgomery 21, Pensacola, Fla., 22, New Orleans 24-29.
"Fair and Warmer" (Selwyn & Co., mgrs.)—Eltinge, New York, indef.
"Follies of 1915" (F. Ziegfeld, mgr.)—Illinois, Chicago, 17-29.
"Full House, A." Co. A. (H. H. Frazee, mgr.)—Plymouth, Boston, indef.
"Frame Up, The" Byers & Mann's (Cate F. Mann, mgr.)—McPherson, Kan., 19, Wichita 20, Hutchinson 22, Crepe 24, Harper 27.
"Freckles," Western Co. (Broadway Amuse. Co., mgrs.)—Fargo, N. Dak., 19, Manzan 20, Dickinson 21, Beir 22, Glendive 24, Miles City 25, Roundup 26, Billings 27, Big Timber 28.
"Freckles," Southern Co. (Broadway Amuse. Co., mgrs.)—La Crosse, Kan., 20, Great Bend 21, Larned 22, Dodge City 24, Garden City 25, Cimarron 26, Stafford 28, Wichita 29.
"Freckles," Co. B. (Darrell H. Lyall, mgr.)—Palatka, Fla., 19, Ocala 21, Brooksville 24, Lakeland 25.
"Food There Was, A"—Walnut, Phila., 17-22.
Gilllette, Wm. (Chas. Frohman, Inc., mgr.)—Blackstone, Chicago, 17-Feb. 5.
"Greatest Nation, The" (Wm. Elliott, mgr.)—New Haven, Conn., 19, 20, Belasco, Washington, 24-29.
"Girl and the Tramp, The" Fred Byers' (Harry Maynard, mgr.)—Goldthwaite, Tex., 19, Cotogue 21, Anson 24, Colorado 25, Haskell 26.
"Girl Without a Chance" (Robert Sherman, mgr.)—Buffalo, N. Y., 17-22, Pittsburgh 24-29.
Hillard, Robert (Wm. M. Gray, mgr.)—Maxine Elliott's New York, indef.
Hackett, James K., & Viola Allen—Hollis, Boston, 17-22, Springfield 28, 29.
Hajos, Mizi (Henry W. Savage, mgr.)—Stamford, Conn., 25, Hartford 27-29.
Hartford 27-29.
Hodge, Wm.—Altoona, Pa., 21.
"House of Glass, The" (Cohan & Harris, mgrs.)—Candler, New York, indef.
"Hit-the-Trail Hellday" (Cohan & Harris, mgrs.)—Astor, New York, indef.
"Hip-Hip-Hooray" (Chas. Dillingham, mgr.)—Hipp, New York, indef.
"Hobson's Choice" (F. Ray Comstock, mgr.)—Comedy, New York, indef.
"His Majesty Bunker Bean"—Cort, Chicago, indef.
"Henpecked Henry," Eastern Co. (Halton Powell, Inc., mgr.)—Ariston, Ala., 19, Talladega 20, Tuscaloosa 21, Selma 22, Montgomery 24, Green-

ville 25, Andalusia 26, Dothan 27, Bainbridge 28, Camilla, Fla., 29.
"Henpecked Henry," Southern Co. (Halton Powell, Inc., mgr.)—Salisbury, Mo., 19, Clarence 20, Centralia 21, Troy 22, Washington 23, Fulton 24, Montgomery City 25, Elsberry 26, Shelby 27, Monroe City 28, Macon 29.
"Henpecked Henry," Northern Co. (Halton Powell, Inc., mgr.)—Kendallville, Ind., 19, La Grange 20, Churubusco 21, Ft. Wayne 22, Decatur 24, Bluffton 25, Portland 26, Cambridge 27, Knightstown 28, Richmond 29.
"Henpecked Henry," Western Co. (Halton Powell, Inc., mgr.)—Holdrege, Neb., 19, Shelton 20, Wood River 21, Kearney 22, Grand Island 23, Loup City 24, Stromsburg 25, Clay Center 26, Nelson 27, Seward 28, Lincoln 29.
"Human Soul, The" (J. A. Schwenk, mgr.)—Red Oak, Ia., 19, Emerson 20, Macedonia 21, Council Bluffs 22, Omaha, Neb., 24-29.
Illington, Margaret (Selwyn & Co., mgrs.)—Fresno, Cal., 19, Visalia 20, Bakersfield 21, Santa Barbara 22, Redlands 24, Pasadena 25, Pomona 26, Santa Ana 27, San Diego 28, 29.
Irwin, May—Cleveland 17-22, Logansport, Ind., 28.
"It Pays to Advertise" (Cohan & Harris, mgrs.)—Wilbur, Boston, 17, indef.
"It Pays to Advertise" (Cohan & Harris, mgrs.)—San Francisco 24-29.
"It Pays to Advertise" (Cohan & Harris, mgrs.)—Shubert, Bkln., 17-22, National, Washington, 24-29.
"In Cold Type"—Buffalo, N. Y., 17-19.
"In Old Kentucky" (Philip H. Niven, mgr.)—Lexington, New York, 17-22, Buffalo 24-29.
"Just a Woman" (The Shuberts, mgrs.)—Forty-eighth Street, New York, 17, indef.
"Katinka" (Arthur Hammerstein, mgr.)—Forty-fourth Street, New York, indef.
"Kick In" (A. H. Woods, mgr.)—Toronto, Can., 17-22, Buffalo, N. Y., 24-29.
Lauder, Harry (Wm. Morris, mgr.)—London, Ont., Can., 19, Toronto 20-22, Peterboro 24, Kingston 25, Ottawa 26, Montreal, Que., 27-29.
"Lilac Domino, The"—Buffalo, N. Y., 24-29.
"Lure, The"—Imperial, Chicago, 16-22.
"Little Girl in a Big City" (Shutter & Montgomery, mgrs.)—Newark, N. J., 17-22.
Metropolitan Opera Co.—Metropolitan, New York, indef.
Montgomery & Stone (Chas. B. Dillingham, mgr.)—Colonial, Boston, 17-21.
Mann, Louis (The Shuberts, mgr.)—New Orleans 17-22.
Maude, Cyril—Kansas City, Mo., 16-22.
Morton Opera Co.—Scranton, Pa., 17-March 11.
McCabe, James L. (Halton Powell, Inc., mgr.)—Early, Ia., 19, Wall Lake 21, Lake City 22, Breda 23, Carroll 24, Denison 25, Mapleton 26, Battle Creek 27, Danbury 28, Vermillion, S. Dak., 29.
"Maid in America"—Belasco, Washington, 17-22.
"Mutt & Jeff in College," No. 2 Co. Gus Hill's (Chas. Williams, mgr.)—Tucson, Ariz., 19, Phoenix 20, Yuma 21, El Centro 22, Imperial 23, Los Angeles 24-29.
"Mutt & Jeff in College," No. 3 Co. Gus Hill's (Harry Hill, mgr.)—Peoria, Ill., 19, Galesburg 20, Bloomington 21, Champaign 22, Alton 23, Effingham 24, Olney 26, Du Quoin 27, Centralia 28, Marion 29.
"Missouri Girl, The" (Merle H. Norton, mgr.)—Agra, Kan., 19, Almena 20, Oberlin 21, Goodland 22, Oakley 24, Grainfield 25, Ellis 26, Hays 27, Dorrance 28, Wilson 29.
"Million Dollar Doll, The" (Harvey D. Orr, mgr.)—Barnesboro, Pa., 19, Indiana 20, Butler 21, Beaver Falls 22, Mercer 24, Franklin 25, Greenville 26, Titusville 27, Kane 28, Emporium 29.

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"My Home Town Girl" (Perry J. Kelly, mgr.)—Hutchinson, Kan., 20.
"Me, Him and I" (Hurtig & Seamon, mgrs.)—Victoria, Chicago, 16-22.
"Night Before, The" (Lauder & Morris, mgrs.)—Copley, Boston, indef.
"Nobody Home," No. 1 Co. (F. Ray Comstock, mgr.)—Shubert, St. Louis, 16-22.
"New Henrietta"—Nashville, Tenn., 19, 20.
"Newlyweds and Their Baby" (Clay T. Vance, mgr.)—Goshen, Ind., 19, Ft. Wayne 20, Auburn 21, Huntington 22.
"On Trial" (Cohan & Harris, mgrs.)—Garrick, Phila., indef.
"On Trial" (Cohan & Harris, mgrs.)—Indianapolis 17-22, Grand, Cincinnati, 24-29.
"Only Girl, The" (Joe Weber, mgr.)—Majestic, Boston, indef.
"Only Girl, The" (Joe Weber, mgr.)—Portland, Me., 21, 22.
"Oklahoma" (Frohman-Belasco, mgrs.)—Stamford, Conn., 20, New Haven 21, 22, Hollis, Boston, 24-Feb. 5.
"Outcast" (Klaw & Erlanger, mgrs.)—Standard, New York, 17-22, Montauk, Bkln., 24-29.
Post, Guy Bates—Montreal, Can., 17-22.
Patton, W. B. (Frank B. Smith, mgr.)—Strawberry Point, Ia., 20, Spring Valley, Ill., 23.
"Potash & Perlmutter in Society" (A. H. Woods, mgr.)—Lyric, New York, indef.
"Princess Pat, The" (John Cort, mgr.)—Cort, New York, indef.
"Passing Show of 1915"—Belasco, Washington, 17-22.
"Pair of Silk Stockings" (Winthrop Ames & Shuberts, mgrs.)—Princess, Chicago, indef.
"Pollyanna" (Klaw & Erlanger, mgrs.)—Syracuse, N. Y., 19, Rochester 20-22, Broad, Phila., 24-29.
"Peg o' My Heart" (Florence Martin) (Oliver Morosco, mgr.)—Grand Jct., Colo., 19, Reno, Nev., 20, Sacramento, Cal., 22, San Francisco 24-29.
"Pair of Sixes, A." Co. A. (H. H. Frazee, mgr.)—Detroit 17-22, Indianapolis 26-29.
"Pair of Sixes, A." Co. B. (H. H. Frazee, mgr.)—Red Oak, Ia., 19, Clarinda 20, Creston 21, Victoria, Chicago, 23-29.
"Pair of Sixes, A." Co. C. (H. H. Frazee, mgr.)—Hamilton, Can., 19, Berlin 20, Galt 21, St. Thomas 22, Stratford 24, St. Catharines 25, Barre 26, Lindsay 27, Trenton 28, Peterboro 29.
"Pair of Sixes, A." Special Co. (H. H. Frazee, mgr.)—St. Joseph, Mo., 19, 20, Brookfield 21, Chillicothe 22, Atchison, Kan., 24, Holton 25, Lawrence 26, Topeka 27, Manhattan 28, Junction City 29.
"Peck's Bad Boy" (Cutler & Herman, mgrs.)—Greensburg, Pa., 22, Irwin 24, Cumberland, Md., 25, Piedmont, W. Va., 26, Keiser 27, Buckhannon 28, Weston 29.
"Prince of Pilsen" (Perry J. Kelly, mgr.)—McAister, Okla., 27.
"Quinn's" (Frederick Harrison, mgr.)—Hamilton, Can., 20.
Ring, Blanche—Lyric, Cincinnati, 17-22.
"Ruggles of Red Gap"—Fulton, New York, indef.
"Rolling Stones" (Selwyn & Co., mgrs.)—Ford's, Baltimore, 17-22, Newark, N. J., 24-29.
"Road to Mandalay, The"—Lyric, Cincinnati, 16-22.
Southern, E. H.—Booth, New York, 17-22.
Skinner, Otis (Chas. Frohman, Inc., mgr.)—Cohan's, New York, indef.
Sanderson-Brian-Cawthorn Co. (Chas. Frohman, Inc., mgr.)—Liberty, New York, indef.
Starr, Frances—David Belasco, mgr.)—Bronx O. H., New York, 17-22, Ford's, Baltimore, 24-29.
Stahl, Rose—Cleveland 17-22.
Smart Set, The (J. Morris Free, mgr.)—Joplin,

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The funniest, truest, direct-to-the-heart sob and laugh producer that ever came down Melody Lane. A real novelty. And it's going over for a tremendous hit.

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Endorsed by President Wilson and every patriotic citizen. Watch this song linger all over America. Everywhere you go, they're waiting for you to sing it.

THE PRICE A WOMAN PAYS The great, tender love ballad, based on the great novel, "SUSAN LENOX," now running in HEARST'S.

YOU'RE JUST LIKE AN ANGEL TO ME A tender ballad. If you sang "IF I HAD MY WAY" and "YOU ARE THE ROSE OF MY HEART," by the same writer, you will want to sing this one.

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Mo., 19, 20, Topeka, Kan., 21, Holton 22, Kansas City, Mo., 23-29.
 "Sadie Love" (Oliver Morosco, mgr.)—Harris, New York, indef.
 "Stop! Look! Listen!" with Gary Deslys (Chas. Dillingham, mgr.)—Globe, New York, indef.
 "Sari" (Henry W. Savage, mgr.)—Savannah, Ga., 19, Brunswick 20, Jacksonville, Fla., 21, 22, Ocala 24, St. Petersburg 25, Tampa 26, Lakeland 27, Orlando 28, St. Augustine 29.
 "Song of Songs, The" (A. H. Woods, mgr.)—Powers, Chicago, 17-22.
 "So Long, Letty" (Oliver Morosco, mgr.)—Los Angeles 24-29.
 "Sunny South" (J. C. Rockwell, mgr.)—Peru, Ill., 19, Amboy 20, Sterling 21, Morrison 22, De Witt, Ia., 24, Maquoketa 25, Anamosa 26, Manchester 27, Strawberry Point 28, West Union 29.
 "Shepherd of the Hills, The" (Gaskell & MacVitty, mgrs.)—Humboldt, Ill., 20, Lamoni 21, Leon 22, Osceola 24, Afton 25, Lenox 26, Bedford 27, Clarinda 28, Corning 29.
 "Shepherd of the Hills, The" (Gaskell & MacVitty, mgrs.)—Portland, Ore., 19, Tacoma, Wash., 20, Bellingham 21, Everett 22, Spokane 23, Lewiston 24, Pasco 25, Dayton 26, Walla Walla 28, Colfax 29.
 "Soldier of Japan, A" (Oscar Graham, mgr.)—Yoakum, Tex., 19, Hallettsville 20, Rouse 21, Goliad 22, Alice 24, 25.
 "September Morn," Circuit Co. (Rowland & Clifford, Inc., mgrs.)—Kane, Pa., 19, Bradford 20, Olean, N. Y., 21, Emporium, Pa., 22, Ridgeway 24, Clearfield 25, Bellefonte 26, Renova 27, Wilkes-Barre 28, 29, close season.
 "Sinners" (Wm. A. Brady, mgr.)—Adelphi, Phila., 17-22.
 Thurston (Jack Jones, mgr.)—St. Paul 16-22, Minneapolis 24-29.
 "Treasure Island" (Chas. Hopkins, mgr.)—Punch & Judy, New York, indef.
 "Treasure Island," No. 2 Co. (Chas. Hopkins, mgr.)—Lyric, Cincinnati, 23-29.
 "Town Topics" (The Shuberts, mgr.)—Shubert, Boston, 17-22, Winter Garden, New York 24, indef.
 "Two Is Company"—Chicago, Chicago, 23, indef.
 "Twin Beds," Original Co. (Selwyn & Co. mgrs.)—Olympic, Chicago, indef.
 "Twin Beds," Special Co. (Selwyn & Co. mgrs.)—Milwaukee 16-22, Oshkosh 24, Baraboo 25, La Crosse 26, Eau Claire 27, Duluth, Minn., 28, 29.
 "Twin Beds," Coast Co. (Selwyn & Co. mgrs.)—San Francisco 17-22, San Jose 23, 24, Monterey 26, Santa Rosa 28, Petaluma 29.
 "Twin Beds," Southern Co. (Selwyn & Co. mgrs.)—Ardmore, Okla., 19, Wichita Falls, Tex., 20, Ft. Worth 21, 22, Dallas 24-26, Waco 27, Temple 28, Austin 29.
 "Twin Beds," Middle West Co. (Selwyn & Co. mgrs.)—Bangor, Me., 20-22, Rockland 24, Berlin 25, Laconia 26, Concord 27, White River Jct., 28, Barre 29.
 "Trail of the Lonesome Pine" (Gaskell & MacVitty, mgrs.)—Savanna, Ill., 19, Galena 20,

Platteville, Wis., 21, Mineral Point 22, Monroe 23, Baraboo 24, Evansville 25, Sterling 26, Princeton 27, Kewanee 28, Galesburg 29.
 "This is the Life" (Halton Fowell, Inc., mgr.)—Peru, Kan., 19, Cedarville 20, Dexter 21, Arkansas City 22, Pawhuska, Okla., 23, Coffeyville, Kan., 24, Oxford 25, Caldwell 26, Winfield 27, McPherson 28, Hutchinson 29.
 "Unchastened Woman, The" (Oliver Morosco, mgr.)—Thirty-ninth Street, New York, indef.
 "Under Fire" (Selwyn & Co., mgrs.)—Park Sq., Boston, indef.
 "Under Cover" (Gaskell & MacVitty, mgrs.)—Clay Center, Kan., 19, Marysville 20, Holton 21, Warrensburg, Mo., 24, Clinton 25, Sedalia 26, Jefferson City 27, Fulton 28, Washington 29.
 "Under Cover" (Rowland & Clifford, Inc., mgrs.)—Pittsburgh 16-22, Cleveland, O., 23-29.
 "Uncle Tom's Cabin," Stetson's (J. W. Brownlee, mgr.)—Newport, N. H., 21, Claremont 22, Belknap Falls 24, Brattleboro 25.
 "Uncle Tom's Cabin" (Wm. Kibble, mgr.)—Jefferson City, Mo., 19, Washington 21, Alton, Ill., 22, Belleville 23, Duquoin 24, Marion 25, Herron 26, Centralia 27, Edwardsville 28, Springfield 29.
 "Very Good, Eddie" (Marbury, Comstock Co., mgrs.)—Princess, New York, indef.
 Washington Sq. Players—Bandbox, New York, indef.
 Wilson, Al. H. (Sidney R. Ellis, mgr.)—Galt, Can., 19, St. Catharines 20, Hamilton 21, 22, Toronto 24-29.
 Wardfield, David—Powers', Chicago, 24, indef.
 "World of Pleasure, A" (The Shuberts, mgrs.)—Winter Garden, New York, 17-22.
 "Weavers, The" (Modern Stage Co., mgrs.)—Garden, New York, indef.
 "Within the Loop" (The Shuberts, mgrs.)—Chicago Chicago, 17-22.
 "Watch Your Step" (Chas. B. Dillingham, mgr.)—Rochester, N. Y., 19, Buffalo 20-22.
 "When Dreams Come True," Western Co. (Coutts & Tennis, mgrs.)—Grand Rapids, Wis., 19, Baraboo 20, Richland Center 21, La Crosse 22, Winona, Minn., 23, Rochester 24, Owatonna 25, New Ulm 26, Watertown, S. Dak., 27, Brookings 28, Huron 29.
 "When Dreams Come True," Eastern Co. (Coutts & Tennis, mgrs.)—Greenville, N. C., 19, Washington 20, Petersburg, Va., 21, Richmond 22, Newport News 24, Charlottesville 25, Staunton 26, Harrisonburg 27, Hagerstown 28, Annapolis 29.
 "Within the Law," Western Co. (Robert Sherman, mgr.)—Hartley, Ia., 19, Marathon 20, Southland 21, Fonda 22, Sibley 24, Laverne, Minn., 25.
 "Young America" (Cohan & Harris, mgrs.)—Grand, Chicago, 16, indef.
 "Yellow Jacket, The" (Mr. & Mrs. Coburn)—Cincinnati 17-22, St. Louis 24-29.

BANDS AND ORCHESTRAS.

Belvidere Ladies' Orchestra (Lou Evans, mgr.)—Anglesea, N. J., indef.
 Old Colonial Band (E. Carmeliny, dir.)—Evans

City, Pa., 19, Ford City 20, Wm. Penn School 21, Perris 22.
 Sousa's Band—Hipp., New York, indef.
 Tinker's Orchestra & Concert Co.—Monson, Ma., 19, Guilford 20, Dexter 21, Augusta 22.

STOCK AND REPERTOIRE.

(See Stock Page.)

BURLESQUE SHOWS.

(See Burlesque Page.)

MISCELLANEOUS.

Bragg & Bragg Show (Geo. M. Bragg, mgr.)—No. New Castle, Me., 17-22.
 Ka Dell Kritchfield Vaud. Show (J. S. Kritchfield, mgr.)—Greenville, Ala., 17-22.
 Lucey, Thos. Elmore—St. Paul, Ind., 20, Acton 21.
 McGinley, Bob & Eva—Oakland, Cal., indef.
 Moore & Watterson Vaud. Show (Jimmie Moore, mgr.)—Bath, Ia., 19, 20, Richland 21, 22, Victor 26, 27.

COMPANIES IN TABLOID PLAYS.

Carter, Suzanne Mus. Revue—Canadian, Tex., 17-22.
 Deley's Dainty Dudes (Eddie Deley, mgr.)—Waco, Tex., 17-22, Greenville 24-29.
 Dwight, Albert. Players (Bert Klaus, mgr.)—Variety, Pittsburgh, indef.
 Empire Girls (Fred Siddon, mgr.)—Deposit, N. Y., 17-22.
 Lee, Jas. P. Mus. Com. Co.—Bisbee, Ariz., indef.
 La Salle Mus. Com. Co. (Boyle Woolfolk, mgr.)—Battle Creek, Mich., 20-22.
 Loring's Mus. Revue (M. J. Meaney, mgr.)—Fitchburg, Mass., 17-22, Middletown 24-29.
 Pepper's Dixie Maids (M. P. Smythe, mgr.)—Beaumont, Tex., indef.
 Shaffer's Al. Boys & Girls—Marietta, O., 20-22, Washington, Pa., 24-29.
 Sub-Marine Girls (Mersereau Bros., mgrs.)—Washington, Pa., 17-22, Uniontown 24-29.
 "This Way, Ladies" (Halton Fowell, Inc., mgr.)—Lansing, Mich., 20-22, Jackson 23-26, Ann Arbor 27-29.
 United Mus. Com. Co.—Ashland, Ky., 17-22.

MINSTRELS.

De Rue Bros.—Thomas, W. Va., 19, Parson 20, Elkins 21, Buckannon 22, Weston 24, Shinnston 25, Tunnell 26, Newburg 27, Rowlesburg 28, Kingwood 29.
 Field's, Al. G.—Wilkes-Barre, Pa., 19, Pittston 20, Binghamton, N. Y., 21, Scranton, Pa., 22, Fort Jervis, N. Y., 23, 24, Middletown 25, Poughkeepsie 26, Hudson 27, Albany 28, 29.
 O'Brien, Nell—Anniston, Ala., 19, Columbus, Ga., 20, Atlanta 21, 22, Dublin 24, Albany 25, Macon 26, Anderson, S. C., 27, Columbia 28, Charlotte, N. C., 29.

LIZZIE B. RAYMOND is booked at the Columbia, Detroit, this week with Columbus, O., and Pittsburgh, Pa., to follow.

HARRY VON TILZER

WANTS TO PUT A LITTLE BUG IN YOUR EAR, AND THAT IS THAT FROM NOW ON I AM GOING TO HAND YOU SOME OF THE GREATEST SONGS I HAVE EVER WRITTEN, AND I HAVE HANDED YOU SOME HITS IN THE PAST. BELOW ARE TWO OF THE BEST SONGS I HAVE EVER WRITTEN, AND THEY ARE GOING BIGGER EVERY DAY. WATCH FOR MY NEW ONES.

THE NATURAL NOVELTY LOVE SONG HIT THAT
NOTHING CAN STOP

CLOSE TO MY HEART

Making good for everybody. The best boy and girl song ever written, with a beautiful obligato. Great single for boy or girl. Wonderful for song and dance

THE MOST BEAUTIFUL BALLAD ON THE MARKET

YOU'LL ALWAYS BE THE SAME SWEET GIRL

If you want a beautiful lyric, a beautiful melody, a real ballad, get this one. Harry Von Tilzer has written more ballad hits than any writer that ever lived, and this one is as good as his best

A WORD TO THE WISE

I have the greatest bunch of Novelty and Comedy Songs under cover that I have ever had. Get in touch with me at once; let me know what kind of song you want and I'll do the rest.

HARRY VON TILZER MUSIC PUBLISHING CO., 125 West 43d St., New York.
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TWO SONGS THAT ARE THRILLERS!

OVERNIGHT SENSATIONS!

HITS THAT HAVE HIT THE SONG MARKET WITH A WALLOP!

READ THE LYRICS—THEY TELL THE TALE OF WHY THEY BECAME HITS OVERNIGHT

M-O-T-H-E-R

A WORD THAT MEANS THE WORLD TO ME

FIRST VERSE.

I've been around the world you bet, but never went to school,
Hard knocks are all I seem to get, perhaps I've been a fool,
But still some educated folks, supposed to be so swell,
Would fail if they were called upon, a simple word to spell.

Now if you'd like to put me to the test,
There's one dear name that I can spell the best.

CHORUS.

M-is for the million things she gave me,
O-means only that she's growing old;
T-is for the tears were shed to save me,
H-is for her heart of purest gold.
E-is for her eyes with lovelight shining,
R-means right, and right she'll always be;
Put them all together, they spell mother,
A word that means the world to me.

SECOND VERSE.

When I was but a baby, long before I learned to walk,
While lying in my cradle, I would try my best to talk;
It wasn't long before I spoke and all the neighbors heard,
My folks were very proud of me, for M-O-T-H-E-R was the word,
Altho' I'll never lay a claim to fame,
I'm satisfied that I can spell this name.

Words by HOWARD JOHNSON. Music by THEODORE MORSE.

Punctuate your act with this charming sentimental ballad. The best that has been hatched this Season in "Melody Lane." Properly sung, this charming "Mother Song" will win round after round of enthusiastic applause.

This is the song that newspapers all over the country are giving column after column.

More headliners have taken up this song in one week than any usual song could interest in ten weeks. There is a reason. Get it! Sing it! and then you'll know why M-o-t-h-e-r is a real, honest-to-goodness, overnight sensation.

Taken up and sung by more headliners in one week than any song ever known.

NOTE--All the numbers issued by us are published for band or orchestra. If interested, kindly communicate with our E. & O. Department

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DON'T BITE

THE HAND THAT'S FEEDING YOU

FIRST VERSE.

Last night as I lay sleeping,
A wonderful dream came to me;
I saw Uncle Sam a-weeping
For his children from over the sea.
They had come to him friendless and starving,
When from tyrant's oppression they fled,
But now they abuse and revile him
Till at last in just anger he said:

CHORUS.

If you don't like your Uncle Sammy,
Then go back to your home o'er the sea;
To the land from where you came,
Whatever be its name,
But don't be ungrateful to me.
If you don't like the Stars in Old Glory,
If you don't like the Red, White and Blue,
Then don't act like the cur in the story—
Don't bite the hand that's feeding you.

SECOND VERSE.

You recall the day you landed,
How I welcomed you to my shore;
You came here empty-handed,
And allegiance forever you swore.
I gathered you close to my bosom,
Of food and clothing you got both;
So when in trouble I need you,
You'll have to remember your oath.

Lyric by THOMAS HOIER. Music by JIMMIE MORGAN.

AN OVERNIGHT SENSATION!

Some title! Some lyric! and, then besides all that, some melody! Written by two young fellows that no one ever heard of. That makes it all the more interesting. It proves that anyone, no matter how obscure, can jump into the limelight instantly!

Makes your audiences "get up and yell approvingly!" It's as good as "I Didn't Raise My Boy to Be a Soldier" (which we also publish). The song is already making history. The acts are grabbing it! Performers are "nutty" about it. The newspapers are already taking it up, and my, what an inspiration for cartoonists! You have read the lyrics. Now judge for yourself!

CINCINNATI.

Nature wept copiously for days, and the nights were conducive to sticking close to home and heater. It was with this handicap of awful weather that the second week of the new year encountered from a Thespian point of view. Musical Cincinnati was delighted to learn of the coming of the Boston Opera Company for a brief season, commencing 21.

GRAND OPERA HOUSE (John H. Havlin, mgr.)—George Arliss is coming Jan. 17, in "Paganini." "On Trial" comes 24.

LYRIC (Carl Hubert Heuck, mgr.)—Oreste Vesalla will direct his own timely comedy, "On the Road to Mandalay," 16, with John E. Henshaw and Elizabeth Wood in the cast. "Treasure Island" follows 23.

B. F. KEITH'S (John F. Royal, mgr.)—BRI 16-22: Mrs. Leslie Carter, Julian Rose, the Misses Campbell, Imhof, Conn and Coreene, Three Lyres, the Polain Brothers, Olympia Desvall and Grace Fisher, Pathe's Weekly.

NEW EMPRESS (George F. Fish, mgr.)—BRI 16-22: Tom Linton and his Jungle Girls, Sun Fong Lin Troupe, John Delmore and Goldie Moore, Gorman Brothers, the Casting Leamys, and Gordon and Earle. Motion pictures.

EMERY AUDITORIUM—The Coburn Players are coming back 17, for a week of "The Yellow Jacket."

MUSIC HALL—The Cincinnati Symphony Or-

chestra, directed by Dr. Ernst Kunwald, will give an extra concert 18, with Alma Beck and Emil Herrman, soloists. John McCormack's song recital will occur 21.

GERMAN (Otto Ernst Schmid, mgr.)—The German Stock Co. will offer "Jane Eyre" 18. Helene Kock will be the beneficiary.

OLYMPIC (Harry Hart, mgr.)—Charles Robinson and his Parisian Fillets are due 16. Tip Top Girls are expected 23, to fill place of Military Maids, originally booked.

PEOPLE'S (William Hexter, mgr.)—The Gay Gotham Girls are listed 16.

Manchester, N. H.—Star (E. J. Caron, mgr.)—Pauline Frederick, in "Lydia Gilmore," Jan. 17, 18; Robert B. Mantell, in "The Green Eyed Monster," 19, 20; Geraldine Farrar, in "Temptation," 21, 22.

PARK (P. F. Shea Theatre Co., mgrs.)—Broadway Bella, burlesque, 17-19; "Fl Fl of the Toyshop" 22.

PALACE (Wm. O'Neill, mgr.)—For week of 17. Palace Players, with Rose Mary King, in "Help Wanted."

Nashville, Tenn.—Vendome (W. A. Sheets, mgr.)—"The New Henrietta" Jan. 19, 20, "The Birth of a Nation" 24 and week.

Augusta, Ga.—Grand (Richard B. Fant, mgr.)—"Sari" Jan. 17, "September Morn" 22.

Denver, Colo.—Broadway (Peter McCourt, mgr.)—"The Only Girl" Jan. 16 and week.

EMPRESS (Geo. H. Greaves mgr.)—BRI 16-22: General Planno and company, Hawaiian Serenaders, Tom Powell's Minstrels, the Marvelous Sylvanis, Scott and Wallace, Masqueria Sisters, Henry and Adelaide, and moving pictures.

DENHAM (O. D. Woodward, mgr.)—"The Round-up" 16 and week.

ORPHEUM—BRI 17-22: Arthur McWatters and Grace Tyson, Reins Davies, Five Annapolis Boys, "General" Ed. Lavine, Lew Hawkins, Leon Sisters and company, Arthur Parat and Orpheum travel weekly.

TABOR (Wm. A. Ireland, mgr.)—Last week of "The Birth of a Nation."

Cedar Rapids, Ia.—Greene's (W. S. Collier, mgr.)—San Carlo Grand Opera Co. Jan. 17, 18, "Potash & Perlmutter" 21, "Polly and Her Pals" 22.

STRAND (J. R. Grainger, mgr.)—Stock company presents "Charlie's Aunt" 17-22.

MAJESTIC—BRI 16-19: Stevens and Faulk, Burns and Lynn, Graham & Bandan, Geo. Primrose and minstrels, Belle Oliver and Dudley Trio. Last half: Gardner's Maniacs, Higgins and Lane-ton, Browning and Dean, Tom Davies and company, Australian Wood Choppers, and Troveto.

Burlington, Ia.—Grand (R. F. Holmes, mgr.)—"Potash & Perlmutter" Jan. 22.

NEW YORK CITY.

"THE PRIDE OF RACE."

Maxine Elliott's (Geo. J. Appleton, bus. mgr.) *The Pride of Race*, a drama, in three acts and an epilogue, by Michael L. Landman. Produced by Robert Hilliard, on Tuesday night, Jan. 11, 1916.

Deegan Folk.....Robert Hilliard
Weyland Folk.....Clarence Handyside
Dr. Blake.....Frank Kemble Cooper
Frank Pounford.....Charles P. Hammond
Tom, a judge.....Frank H. Westerton
Ned, a broker.....Phillip Bishop
Jim, an editor.....J. MacNamee
Fred, a professor.....Charles Foster
Bob, an engineer.....Raymond Kenay
Gilbert.....Foxhall Dainersfield
Mrs. Calhoun.....Minna Gale Haynes
Louise.....Kathlene MacDonell
Mammy.....Marie Taylor
Miss Bowers.....Agnes Everett
Jenny.....Mary Seymour

SYNOPSIS: Act I.—Scene 1.—The midnight supper. Yale Class of '85, New Haven, Conn. Time, 1895. Scene 2.—Two weeks later. Mrs. Calhoun's summer home, Greenwich, Conn. Act II.—Four months later. Deegan Folk's town house, New York City. Act III.—Scene 1.—Six months later. Same as Act II. Scene 2.—One day later. Louise's bedroom. Scene 3.—The entrance hall of Deegan Folk's town house.

EPilogue: Scene 1.—Same as Act I. Scene 1. Scene 2.—A tobacco plantation.

Robert Hilliard celebrated his thirtieth anniversary as an actor by also becoming a producer. His vehicle is "The Pride of Race," from the pen of Michael L. Landman, who dramatized a story of Will Irwin's. The play was once known as "Deegan Folk." So daring is the theme of the play and so brutally frank has the playwright been in writing it, that Cohan & Harris, who originally produced it, decided not to lend their names to it when it was ready for New York, and they decided to sell the play to Mr. Hilliard. The actor has spared no money in giving the play a magnificent production.

It is a morbid play—at times repulsive, and while it cannot be called an entertainment, it is at all times drama. It denotes a vital problem, which the country must face sooner or later.

The story centers about Deegan Folk, a millionaire, who, on the eve of his marriage to Louise Calhoun, a beautiful Southern girl, is informed by his father that he (Deegan) has a taint of negro blood.

An ancestor of Deegan has married a free woman—a half negro, thus making him a one-sixteenth negro. The elder Folk tells his unhappy son that there is one chance in a million that his offspring may be born black. Deegan loves Miss Calhoun devotedly, and resolves not to tell her anything and marry her. When he learns that he is soon to become a father he confides in the family physician, Dr. Blake, who corroborates the senior Folk's statement. The child is born and is black. The mother refuses to forgive the father. He cuts off all his friends and great business interests, and moves with the child to Cuba, where it grows up to be a vigorous young man. What becomes of Mrs. Folk is not disclosed.

Mr. Hilliard has given us in the past many splendid stage portraits, but his acting as Deegan Folk is unquestionably the finest he has done in his long and honorable career on the American stage. He handles the difficult role with delicacy and sympathy, and his emotional scenes are superbly played.

Kathlene MacDonell has been selected for the role of Mrs. Folk, and a better choice could not have been made. Here is one of the most promising of our younger actresses, and her acting in this play leaves nothing to be desired. The scene in which she discovers that her baby is black was magnificently done.

Miss MacDonell may not be a marvelous beauty, but she certainly can act.

Frank Kemble Cooper, as Dr. Blake, played with dignity and polish, and that other excellent actor, Clarence Handyside, contented himself with a small but an important role. Charles B. Hammond and Minna Gale Haynes also scored in their respective roles. Marie Taylor was excellent as a "mammy."

Kelcey.

Keith's Bronx (Robert Jeanette, mgr.)—The stock company is presenting "The Confession" 17-22.

Miner's Bronx (E. C. Miner, mgr.)—Rose Sydel's London Belles 17-22.

Hurtig & Seamon's (Louis Hurtig, mgr.)—Sam Howe's Show 17-22.

"BUNNY."

Hudson (Henry B. Harris Estate, mgr.)—*Bunny*, a play in three acts by Austin Strong. Produced Tuesday night, Jan. 4, with the following cast:

Mr. McComas.....Jock McGraw
Jennie.....Eva Le Gallienne
Charles Nathaniel Disney, M. A.....Lewis S. Stone
The Bishop of Headington.....George Kay
Lieut. Richard de Crespigny.....Claude Beerbohm
Lord MacDonald Dicey.....Henry Stephenson
The Ballif.....Harold Hubert
Kate Cavanaugh.....Hilda Spong
Sylvia de Crespigny.....Gypsy O'Brien
Polly.....Olive Murray
Wilson.....Kenneth Lee
Colonel Lord Fromer.....William H. Sams
Lady Stewart.....Kate Wingfield
The scene is laid in a second hand book shop in a small town near London.

The story of "Bunny" reminds one of several of Dickens' works, and is not a suitable play for Lewis S. Stone. It tells of a young college man who has opened a second hand book store in a small town near London and his endeavors to make it a success. He is in love with a young woman, but is too backward to make the proposal, and she, thinking he does not care for her, engages herself to a lord. How the young bookseller finally gets courage to pop the question is told in the three acts.

The story is uninteresting and lacked the required "punch" to send it over.

Mr. Lewis was capital as the absent-minded young store merchant, and was very effective as the lover in the last two acts.

Chief in his support was Eva Le Gallienne, as the servant, Jennie. Others deserving mention are Jock McGraw, Claude Beerbohm, Henry Stephenson, Hilda Spong and Gypsy O'Brien.

The play was withdrawn Saturday night, Jan. 15. Jack.

"THE LITTLE MINISTER."

Empire.—The *Little Minister* was revived by Maude Adams on Tuesday evening, Jan. 11, 1916, with the following cast:

Gavin Dishart.....Dallas Anderson
Lord Rintoul.....Fred Tyler
Captain Halliwell.....Morton Seltin
Lady Babbie.....Maude Adams
Felicie, her maid.....Elsie Clarens
Twails, butler.....J. L. Carhart
Thomas Whammond.....David Torrence
Bob Dow.....J. M. McFarlane
Miech Dow.....Gladys Gillen
Sneaky Hobart.....Wallace Jackson
Andrew Macmaker.....R. Peyton Carter
Silva Tosh.....Charles Gay
Sergeant Davidson.....Willard Barton
Joe Cruikshank.....C. Gay
Nannie Webster.....Ada Boswell
Jean.....Angela Ogden

At the Empire Theatre, where, more than eighteen years ago, she first charmed as Lady Babbie, Maude Adams again delighted the audience with her captivating performance in the revival of Barrie's romantic comedy.

The play has been somewhat re-modeled, and in its present form differs but little from the dramatic fashions of to-day. The entertainment afforded is as pleasing as ever, the work of the star entrancing in its whimsicality.

The company in support of Miss Adams is capable, and all acquitted themselves meritoriously. Two members of the original company are with Miss Adams for this revival—Wallace Jackson and Robert Peyton Carter.

The play is given a handsome production, and business has been to capacity.

Standard (Harry L. Cort, mgr.)—For several months glowing reports have reached New York of the performance of Jeanne Eagles, as Miriam, in Hubert Henry Davies' excellent play, "Outcast." The drama, with the young actress in the role originated by Elsie Ferguson, began a week's engagement at the Standard on Monday night, and the large audience gave promise of an excellent week's business. The reports of Miss Eagles' acting has not been exaggerated, for she is really wonderful in the role, mingling deftly the pathos and comedy of the part. Her performance is intensely human, and she charms by personality and voice. Here is a young actress who has beauty, grace and talent. The Valentine of Mildred Cottell is excellent. Harold West, as Geoffrey Sherwood, is an improvement upon the actor who first played the role in America. Next week, "The Eternal Magdalene."

Forty-eighth Street (Thomas Broadhurst, bus. mgr.) *Just a Woman*, a drama, by Eugene Walter. Produced by the Messrs. Shubert, on Monday, Jan. 17, 1916, with this cast:

The Woman.....Josephine Victor
The Man.....Walter Hampden
The Boy.....George Stuart Christie
The Hired Girl.....Virginia Allen
The Lawyer (Lascelle).....H. H. Herbert
The French Maid (Mimi).....Margaret McWade
The Butler (Stanford).....David Howell Lindsey
The Detective (Emerson).....Frank Monroe
The Boy.....George Stuart Christie
The Bohemian Coachman (Aram).....John Arthur
Ned.....Master James Eagle
The Lady.....Rose Winter

EPILOGUE.

The Woman.....Josephine Victor
The Man.....Walter Hampden
The Bohemian Coachman (Aram).....John Arthur
The Son (Ned).....Albert Hackett
The Boy.....George Stuart Christie

ACT I.—A Workingman's Boarding House on the Hills near Pittsburgh.

ACT II.—Library of the Man's Home in Pittsburgh. Six years later.

ACT III.—The Court Room.

EPILOGUE.—"The Little House on the Hill," ten years later.

Staged by J. C. Huffman.

Eugene Walter's new drama, "Just a Woman," after a successful month's engagement in Boston, was shown at the Forty-eighth Street on Monday night, and scored a success.

It is splendidly written and constructed. The theme is not entirely new, for it reminds us at times, of "The Governor's Lady" and "The Lady from Oklahoma," but Mr. Walter has handled it from a new and unique angle with a complete surprise at the climax of the third act. The play is intensely dramatic, with a big human appeal. Of comedy there is not a line.

In the first act are seen the veranda of the boarding house of Mr. and Mrs. James Stanley, overlooking the mills of a steel company. Jim is employed in the mills, and he and his wife, Anna, by hard work and many privations have succeeded in saving quite a considerable amount of money. With the money they finance the invention of a fellow workman, and they all become rich. Wealth, however, has brought no happiness to the woman, for her husband, now a prominent and influential steel magnate, has grown tired of her and has taken up with another woman. The husband even goes so far as to employ an unscrupulous lawyer and detectives to trump up charges against her, and at her trial for adultery she refuses to speak in her defense, when the judge tells her that, inasmuch as she refused to testify, and that in itself must be considered a confession of her guilt, he would grant the husband a decree of absolute divorce, she still remains silent. But when she learns that the husband will also get the child she, in order to keep her little son, declares that the husband is not the father of the child. The judge, convinced that she is trying to save her child, accuses the husband, his lawyer and his witnesses of conspiracy and perjury, has them all indicted, save, of course, the unhappy woman.

The play ends with an epilogue showing a little home in the hills near Pittsburgh, with the wife and her son, now fourteen years old, awaiting the arrival of the father from prison. She forgives him and they start life all over again.

Josephine Victor, one of the best of our younger dramatic actresses, was cast for the role of Mrs. Stanley, and gave a performance of high artistic merit. She acted with a simplicity and restraint seldom seen on our stage. In the scene where she swears that her husband is not the father of her child she rose to great dramatic heights. Miss Victor, in short, scored the biggest hit of her career.

Walter Hampden, as the husband, played his thankless role with fervor and dramatic power. He made the character at all times a commanding figure.

Walter Wilson, as the Judge, appeared only in the third act, but his performance is one of rare excellence. It is not easily forgotten.

H. E. Herbert, last seen here in "Mind-the-Point Girl," scored as the unscrupulous lawyer. Frank Monroe, as John Arthur, were more than equal to their roles.

The other roles were well played. Especially good was George Stuart Christie as the loyal friend of Miss Standish.

The Shuberts have given the play a fine production. The first act showing the hills near Pittsburgh, with the mills and the workingmen's homes dotted here and there, was most effective.

"Just a Woman" looks like a big money maker. Kelcey.

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right off the reel, with what has every indication of being one of the
GREATEST BALLAD HITS

it has ever been our good fortune to publish — its title

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is almost enough to recommend it—but, as Shakespeare said, "what's in a name"—so we'll tell you a few more qualifications that entitle it to the "HIT" class:

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Schiller Building, - Chicago
 TOM QUIGLEY, Manager
 1039 Walnut St., - Phila.
 ED. EDWARDS, Manager

NEXT WEEK'S BOOKINGS.

(Continued from page 23.)

FARGO, N. D.
 Orpheum.
 First Half
 Gregoire & Elmina
 Adams, Beverly & West
 Raynor & Bell
 Last Half
 Jules Levy Family
 Mr. & Mrs. Fred Allen
 Howatson & Swaybelle

GREAT FALLS.
 Grand O. H.
 (Jan. 29-30.)
 Musical Kuehns
 Carl & Rhell
 Cora & Robt. Simpson
 Ray Conlin
 Geo. Lee & Girls
 Harry Sterling.

HELENA, MONT.
 Liberty.
 (Jan. 24-25.)
 Argo & Dulitz
 Kaiml
 Kerr & Davenport
 Hendrix Bell Isle Co.
 Mr. & Mrs. Mark Murphy
 Bob Warren
 McGoods & Tate

LOS ANGELES.
 Hippodrome.
 Phasma
 Musical Hunters
 Grover & Richards
 Herron & Douglas
 Kerslake's Pigs
 Marie Dreams
 Martyn & Florence

LEWISTON, MONT.
 Judith.
 (Jan. 27-28.)
 Musical Huehns
 Harry Sterling
 Carl & Rhell
 Cora & Robt. Simpson
 Ray Conlin
 Geo. Lee & Girls

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 Barber & Jackson
 Bud Snyder
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 Harry Mason & Co.
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 Holland & Dale
 Hearn & Rutter
 "Enchanted Forrest"
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 Libby & Barton
 Allen Trio
 Strassell's Animals
 Mills & Lockwood
 Wm. Lytell & Co.

ST. CLOUD, MINN.
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 (One Day)
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 Howatson & Swaybelle
 Jules Levy Family
 Adams, Beverly & West
 Gregoire & Elmina

SEATTLE.
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 Three Alverettas
 Carroll, Keating & Fay
 Florence Modena & Co.
 Tyler & St. Clair Trio
 Fairman & Archer
 Jacobs' Dogs
 Wallie Brooks & Co.

SAN FRANCISCO.
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 Toki Murato
 Malone & Malone
 Leonard & Willard
 Six Cecilia Mads
 Belmont & Harl
 Four Juvenile Kings
 Marriott Troupe

SACRAMENTO.
 Express.
 Tom Powell's
 Minstrel Maids

Singing Five
 Marimba Maniacs
 Billy Clark

Nettle Carroll Troupe
 Van Delle Sisters.

STOCK AND REPERTOIRE ROUTES.

Permanent and Traveling.
 Academy Players—Haverhill, Mass., indef.
 Auditorium Stock—Kansas City, Mo., indef.
 Avenue Players—Detroit, indef.
 Arvine, George, Stock—American, Phila., indef.
 Angell Stock (Joe Angell, mgr.)—Park, Pittsburgh, indef.
 Arlington Stock—Idaho Springs, Colo., 17-22.
 Aills & Meyer Stock—Meridian, Miss., 17-22.
 Broadway Players—Ogden, U., indef.
 Durbank Stock—Los Angeles, Cal., indef.
 Bainbridge Players—Minneapolis, indef.
 Bryant, Marguerite, Stock—McKeenport, Pa., indef.
 Farrett Players (J. H. Barrett, mgr.)—Springfield, O., indef.
 Broadway Stock (H. A. Sullivan, mgr.)—Camden, N. J., indef.
 Broadway Theatre Stock—Logansport, Ind., indef.
 Brownell Stock—Newark, N. J., indef.
 Broadway Quality Stock—Rochester, N. Y., indef.
 Bush, Anita, Players—Lafayette, New York, indef.
 Bryant, Billy, Stock—Van Wert, O., 17-22, Deaf-ance 24-29.
 Boyer, Nancy, Stock (Henry Testa, mgr.)—Batavia, N. Y., 17-22.
 Boyley, I. Willard, Stock—Aquaqua, Ill., 20-22.
 Craig Stock—Castle Sq., Boston, indef.
 Cornell-Price Players—Valparaiso, Ind., 17-22.
 Carroll Comedy Co. (Iona Carroll, mgr.)—Amsterdam, O., 20-22; Freeport 24-29.
 Denham Stock—Denver, indef.
 Dubinsky Bros. Stock—Kansas City, Mo., indef.
 Davis Stock—G. O. H., Pittsburgh, indef.
 Driscoll, Geo., Players—Montreal, Can., indef.
 Edwards, Mae, Players (Chas. T. Smith, mgr.)—Sydney, Cape Breton, Can., 17, indef.
 Emerson Players—Lowell, Mass., indef.
 Empire Theatre Stock—Empire, Pittsburgh, indef.
 Forsberg Players—Lancaster, Pa., indef.
 Fisher, Ernest, Stock—St. Paul, indef.
 Fowler, Maybelle, Stock—Iona, Mich., 17-22, Lansing 23-Feb. 6.
 Finch, Lawrence, Players—So. Bend, Ind., 16-19.
 Grace George Stock—Playhouse, New York, indef.
 Grand Opera House Players—G. O. H., Bk'n., indef.
 Grand Stock—Toronto, Can., indef.
 German Stock—German, Cincinnati, indef.
 Hyperion Players—New Haven, Conn., indef.
 Horne Stock—Erie, Pa., indef.
 Hamilton Stock—Gloversville, N. Y., indef.
 Hall Stock—Casino, Washington, indef.

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WASHINGTON.

BEASCO (L. Stoddard Taylor, mgr.)—The return engagement of "The Lilac Domino" did good business week of Jan. 10. "The Passing Show of 1915" was announced for week of 17, but "Maid in America" will be attraction. "The Greatest Nation" next. Newman's Travel Talks drew well.

NATIONAL (Wm. H. Rapley, mgr.)—Mrs. Fiske, in "Erastus Buman," had good houses week of 10. Elsie Ferguson, in "Margaret Schiller," week of 17. "It Pays to Advertise" next.

POLY (Fred G. Berger, mgr.)—"The Show Shop," presented by the Popular Players, did good business week of 10. "Toss of the Storm Country" week of 17. "The Law of the Land" next.

CASINO (Fred W. Falkner, mgr.)—The Hall Players gave a fine performance of "Lena Rivers" to good business week of 10. "St. Elmo" week of 17.

COSMOS (A. Julian Brylawski, mgr.)—Bill 17-19: Fascinating Widows, Emily Smiley Players, Freddy Weber, Pierce and Malsie, Fred Bonall and Sister. Smith and Adams, and "The Great Divide" (picture).

GAYETY (Harry O. Jarboe, mgr.)—The Roseland Girls played to fine houses week of 10. The Strutting Players week of 17. The Big Burlesque Carnival next.

B. F. KEITH'S (Roland S. Robbins, mgr.)—Bill 17-22: Grace La Rue, Gara Zora, Beatrice Herford, Marie and Mary McFarland, Isabelle Lowe and company, Willard Simms and company, Bert and Bettie Wheeler, Mr. and Mrs. Gordon Wilda, and Pathe News Pictorial.

LOWE'S COLUMBIA—Cleo Ridgely and Wallace Reid, in "The Golden Chance," and Marguerite Clark, in "Mice and Men," divide week of 17.

Baltimore, Md.—Ford's (Chas. E. Ford, mgr.)—"Rolling Stones," Jan. 17-22. Frances Starr, in "Marie Odile," 24-29.

ACADEMY (Harry Henkel, mgr.)—"Androcles" 17-22, Elsie Ferguson, in "Margaret Schiller," 24-29.

PALACE (Wm. Bellaf, mgr.)—Watson & Wrothe's Burlesque Carnival 17-22. Smiling Beauties 24-29.

GAYETY (J. C. Scarborough, mgr.)—Auto Girls 17-22, Big Review 1916 24-29.

MARYLAND (Fred C. Shamberger, mgr.)—Bill 17-22: Ernest Evans and company, Stevens and Marshall, Alfred Bergen, Louis Simons and company, Gauthier's Toy Shop, Daisy Leon, Moore, Gardner and Rose, Calta Bros., and Sylvia Loyal and pets.

GARDEN (Geo. Schneider, mgr.)—Bill 17-22: Capt. Geo. Auger and company, Weston and Young, Louise Mayo, Scott and Wilson, Penche and Termini, De Vey and Vaeer, Zenitti and Lucia, and Lewis' animals.

HIPPODROME (W. H. Wood, mgr.)—Bill 17-22: Elsie Gilbert, Scott and Bernard, Henri Kublik, the Great Merlin, Palmer and Douglas, Leslie and Carter, Garland Trio, and Catherine Hayes and company.

VICTORIA—Bill 17-22: Harry Slatko, Lucier and Lucier, Kennedy and Farley, Home Dickinson, Dealson and Deamott, and Spiege and Dunn.

ST. LOUIS.

OLYMPIC (Walter Sanford, mgr.)—"Adèle" Jan. 16-21.

SHUBERT (Melville Stols, mgr.)—"Nobody Home" 16-22.

KING'S—Triangle films and others, 17-22, include: "Let Katy Do It," "The Corner," "The Great Pearl Tangle," and "Patty and Mabel Adrift."

AMERICAN—New Triangle pictures. Harry Woodruff and Truss Aoki, the Japanese actress, will be seen in "The Beckoning Flame," 17-22.

Others: "The Missing Links," with Norma Talmadge and Robert Barran. "Because He Loved Her," with Sam Bernard in the leading figure, and "A Modern Enoch Arden."

GAYETY (Donn W. Stuart, mgr.)—Al. Reeves' Beauty Show 16-22.

STANDARD (L. Reichenbach, mgr.)—Hello, Paris, with George Clark and Charles Fagan 16-22.

SHERMAN (Wm. Zepp, mgr.)—"Believe Me, Xantippe" 16-22.

COLUMBIA—Bill 16-22: The Fashion Show, Mason and Keeler company, Rooney and Best, Harry Holman and company, Payne and Niemeyer, Brooks and Bowen, and the Gliders.

GRAND—The Junior Revue of 1915 heads the bill 16-22.

PARK (J. S. Kilman, mgr.)—"Alma, Where Do You Live?" 16-22.

VICTORIA (W. C. Marsum, mgr.)—"Benefactors of Humanity" 16.

HIPPODROME—Vaudeville.

NEW GRAND CENTRAL (Wm. Slevens, mgr.)—"The Mischief Lady," with Edna Mayo in the leading part, 16-22.

PRINCES—"Damaged Goods" 16-22.

SAN FRANCISCO.

COLUMBIA—Dark for week of Jan. 17. "It Pays to Advertise" comes 24.

CORT—Second week of "Twin Beds" begins 16.

SAVOY—"The Birth of a Nation."

ALCANTARA—Lyttell-Vaughan Co., in "The Law of the Land" 17-22.

ORPHEUM—Bill beginning Sunday (matinee), 16: Evelyn Nesbit and Jack Clifford, Eva Taylor and company, Mayo and Tally, Mae Francis, assisted by Clarence Gaskill, Burley and Burley, the Yardys, James Dutton and company, Gauthier and La Devi, and third installment of motion pictures, entitled "Uncle Sam at Work."

EMPEROR—Bill opening Sunday (matinee) 16: Van Dille Sisters, Nettie Carroll Troupe, Five Singing Harmony Kings, the Marimba Manias, Heron Douglas company, Billy Clark, and feature films.

PANTAGES—Bill beginning Sunday (matinee), 16: Harry La Toy, Four Casters, Jarvis and Harrison, Leach and Holland, A. Luttringer company, and moving pictures.

WIGWAM—Wigwam Stock Co.

LOS ANGELES.

MASON—Week of 17, "Daddy Long Legs." Week of 24, "So Long, Letty."

MONROE—"Seven Keys" was to be continued 17-22.

ORPHEUM—Bill 17-22: Lillian Russell, Rosahana, Bert La Mont and his cowboys, Statue's Comedians, Stuart Barnes, the Crisps, Florrie Mithership, and Mary Shaw and company.

PANTAGES—Bill 17-22: Doree Opera Company, Laurie Ordway, Big Four, Laura Winston and company, Ed. Vinton and dog, Alice Teddy, the Skating bear, and pictures.

CLUNE'S AUDITORIUM—La Scala Grand Opera company 17-29. Week of 24 will include: "Love Tales of Hoffman," "La Tosca," "Lucia," "Madame Butterfly," "The Secret of Suzanne," and "Cavalleria Rusticana."

LITTLE—A new play, titled "Motherhood," by Charles J. Bolles, will be presented by the Berkowitz Company, week of 24. The star is not yet named.

San Diego, Cal.—Spreckels (Walter C. Smith, res. mgr.) hippodrome vaudeville, three shows daily.

Isis—"It Pays to Advertise" Jan. 17.

EMPEROR—James O'Hara Players produced Austin Adams' new play, "Grubstake," with such success week of Jan. 3, that it was repeated 9 and week.

SAVOY (Scott A. Palmer, mgr.)—"Pantages' vaudeville week of 17: George Choo's "Girls of the Orient," Naomi, Four Portia Sisters, Francis Dyer, Morgan and Gray, John and Mae Burke, and the third installment of "The Red Circle."

Portland, Me.—Jefferson (M. J. Garrity, mgr.)—"Twin Beds" Jan. 17-19 and "The Only Girl" for four performances, 20-22.

KEITH'S (Harry E. Smith, mgr.)—Vaudeville 17-22: Jessie Flynn and Minstrel Maids, Marie Fitzgibbon, the Three Romanos, Margaret Braun and company, Carmen Breell, Alice De Garmo, the Three Creighton Sisters, and Paramount pictures.

NEW PORTLAND (James W. Greely, mgr.)—Vaudeville and motion pictures. Bill 17-19: Tommy Levine and his Merry Maids, Les Aristocrats, Cole Troupe, Hampton and Bowman, and Annie Marie. Bill 20-22: Tommy Levine and his Merry Maids, Colfield and Henry, Helen Roberts, J. Barrett Carman, and Schenck, Camerin and Fowler.

GRAND (C. W. McKinnon, mgr.)—"The Marcus Musical Comedy Co. opened a two weeks' engagement here 17, featuring Happy McNally and Tom Carroll.

Knoxville, Tenn.—Stan's (Fritz Staud, mgr.)—"The New Henrietta" Jan. 17.

GRAND (John B. Vick, mgr.)—Bill 17-19: Bissett and Scott, Natalie and Navarro, Cole and Wood, and Three Stewart Sisters. Bill 20-22: Harrington and Perry, Harry Webb, Dorothy De Shelle and company, and Marvelous Le Groha.

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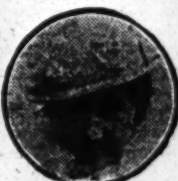
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MOTION PICTURES

HARRY ENNIS, MOTION PICTURE EDITOR.

WORLD FILM ABSORBED BY EQUITABLE INTERESTS.

LEWIS J. SELZNICK AND BRITTON N. BUSCH RETIRE FROM ACTIVE PARTICIPATION IN WORLD FILM AFFAIRS.

Lewis J. Selznick retired as vice president and general manager of the World Film Corporation, of 130 West Forty-sixth Street, New York, last week. Britton N. Busch also relinquished the office of treasurer of the picture distributing concern, for the same reason that actuated Mr. Selznick, said reason being the purchase of a controlling interest in World Film by financial magnates backing the Equitable Film Corporation.

The Equitable Corporation had been considered, until recently, a sort of subsidiary corporation of the World Film Corporation. Ladenburg Thalmann & Co., or rather interests closely allied with that New York banking concern, are understood to have purchased control of World Film with an idea of merging the World and Equitable into one big producing and releasing company, with a largely increased joint working capital.

CHANGES IN PATHE CO.—BERST TO BE ELECTED VICE PRES. and GEN. MGR.

GASNIER RESIGNS AS VICE PRES. TO ASSUME OFFICE OF CHIEF PRODUCING DIRECTOR.

Louis J. Gasnier has resigned the vice presidency of Pathe Freres, Inc., to assume the office of director general of productions.

J. A. Berst, who quit his official position with the General Film Co. last week, may be elected to the office vacated by Gasnier with the Pathe Co.

FIRE DAMAGE AT INCEVILLE PLANT MUCH EXAGGERATED.

INCE ONLY SLIGHTLY INJURED.

According to information given out at the New York Triangle headquarters, last week, the New York daily papers grossly exaggerated the fire damage suffered by the Kay Bee Co., at the Inceville Plant, Los Angeles, Cal., recently. One sporting and theatrical sheet solemnly declared in its columns that Tom Ince had been fatally injured, and the Inceville plant damaged to the extent of \$250,000.

The total losses as per the New York Triangle headquarters information bureau, will not reach \$20,000; furthermore Ince but slightly injured his arm, and should be completely recovered by the time this issue reaches the news stands.

ARTHUR JOHNSON DIES.

Arthur V. Johnson, the popular motion picture star, who has long been a feature in the Lubin films, died, Jan. 17, at his home in Philadelphia, after a long illness from consumption. He was about forty years of age.

IRWIN, V. S. L. E., MGR., SPEAKS AGAINST PASSAGE OF FEDERAL CENSOR BILL AT WASHINGTON.

Thursday and Friday of the past week in Washington, were set aside, as per previous arrangement, for the various film men who journeyed to the Capital City to give their reasons why the Federal Censorship Bill should not be passed.

Among those who opposed the passage of the measure at Washington was Walter Irwin, general manager of the V. S. L. E. Mr. Irwin made an excellent speech, which we are pleased to print below. The speech outlines, in a general way, the arguments used by all the opponents of the bill.

PARTICULARS OF IRWIN'S SPEECH.

Mr. Chairman and gentlemen of the Committee on Education: In addressing you, I speak primarily

as a citizen, and secondarily as the chairman of the Executive Committee of the Motion Picture Board of Trade of America.

I am here to perform a duty which the industry owes not only to itself, but to the public at large. That duty is to see to it, so far as in my power, that the American public does not unthinkingly step back into the tyranny of the Middle Ages, and the resulting darkness.

The medium of thought transmission are by word of mouth, writing, printing, painting, drawing, sculpture, song and the moving picture.

Because of the principles of American freedom, upon which this Government was founded, neither the editor, sculptor, song writer or painter is compelled to present himself at police headquarters before he publishes. On the contrary, his publication is permitted without restraint, and thereafter he is held responsible.

Why, then, should the motion picture be differentiated? The picture in motion has become the most effective medium for the transmission of thought so far known to the world. In fact, there seems to be a spirit to restrict it and punish it because of its very effectiveness, and because of this effectiveness, this power to enlighten educate and entertain, it is daily gathering unto itself thousands of adherents.

Another reason why the picture is becoming so strong with the American public is because those engaged in its industry have not been sordid, but on the contrary, have fully met the public requirement for morality—in fact, have gone beyond them—so that the picture to-day is educational, not only as to the world's great literature, but in the interchange of ideas which bring people closer together, just as do the telephone, telegraph and the rapid transit. Moreover, with few exceptions, the pictures of to-day are strong object lessons, by which the morals of the public are raised; rather than degraded, and from a standpoint of morality are so vastly superior to the drama or the grand opera or comic opera as not to warrant comparison.

Solely by virtue of the merit of its product, this industry has become the fifth largest in this country. To use the vernacular of baseball, there are far more motion picture fans than there are baseball fans, it being estimated that over ten millions of people daily view the motion pictures.

Wherever the picture has been attacked, it is seen that such attacks are advocated by very small minorities. In some instances these minorities have consisted of saloon keepers who claimed that the pictures had become a substantial injury to their business. In other cases complaints have been made by ministers, because they found that some of their congregation were attending picture exhibitions instead of going to church. This is not hard to understand, for moral lessons can be taught so much more effectively through the picture than through either the pulpit or the press.

What is read or spoken may be misunderstood or misinterpreted because of the lack of mentality or of the disposition of the reader or the audience, but the picture carries its message precisely as intended, for the eye conveys to the brain almost without a mental operation.

How then dare we risk an attack upon the bulwarks of our freedom by considering pre-publicity censorship of the most potent vehicle of thought transmission? The very safeguard of our freedom is the liberty of free speech and free press. How can a picture be differentiated from the press? The pictures carry news more forcefully than the paper. To-day there are some six or seven news reels issued bi-weekly, heralding events of importance from all over the world.

And how does legalized censorship work in actual practice? In the places where it is imposed upon the people and upon the industry, the conduct of the censors demonstrates conclusively that their acts are based on prejudice and intolerance born of ignorance or upon malice, spite or jealousy.

In Ohio, a great picture of the life of Christ was utterly destroyed of its value by the elimination of the crucifixion. One censor made this elimination, a woman, and her reason for so doing was that it was too horrible. Thus, the martyrdom of the man who died that he might save others, the strongest feature of the preachment was stricken from the picture.

Are we about to step back into the middle ages, when one did not even dare to let it be known that he prayed?

Are we to submit ourselves to the conditions existing to-day in Russia, where each newspaper must have stamped upon it the government's approval?

I have heard it said by some that they would restrict the freedom of the press. Many are the evils of the press, and many are the men that have been destroyed wrongfully by the press, but it is much better that you or I, or any other individual, be destroyed by the press, than that the principle of the freedom of the press be tampered with. So, too, it is much better that a certain number of pictures justly subject to criticism should be shown, than that the principle of free expression of thought be hampered or restricted.

Censorship leads to race and religious prejudice, to political influence and corruption of morals.

Is the United States Constitution to be reversed, and are we to live under a government of men, instead of under a government of laws?

Are we not held thoroughly responsible for our acts under existing laws? Innumerable instances can be given to show that the manufacturer of pictures is held thoroughly subject to the law.

Censorship, gentlemen, will mean the rule of the many by the few. (Read Judge Gaynor's decision.)

In these days of the ever broadening principle of popular government, and of the rule of the many, let us not step backward.

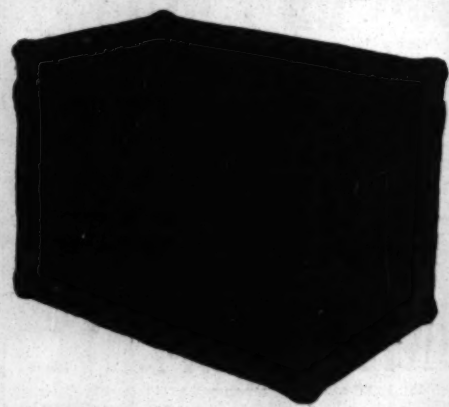
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KNICKERBOCKER RE-OPENS WITH ROTHAPFEL AT THE HELM.

NUMEROUS CHANGES IN HOUSE AND POLICY HOLD FORTH PROMISE OF SUCCESS FOR TRIANGLE'S NEW YORK THEATRE.

After having been closed since Jan. 8 for alterations, which included a new and elaborate stage setting, with latticed arbor, Greek columns and new lighting arrangements, S. L. Rothapfel, the new managing director for the Triangle Film Corporation, opened the house Saturday evening, Jan. 15, with a new continuous policy of entertainment from noon to 11 P. M., at twenty-five cents for matinees and fifty cents for evenings. The opening program will be continued all this week, but after Jan. 22 the program will be changed twice weekly.

Hugo Riesenfeld is director of the enlarged concert orchestra.

The feature of the bill is Billie Burke, in "Peggy," produced under the personal direction of Thos. H. Ince.

Sam Bernard appeared in "Because He Loved Her," a restaurant comedy, including a chase.

"Rivers of France" showed some fine scenery, and the new Hearst-Vitagraph News Pictorial service showed some of the latest events.

The incidental song of "Peggy" was composed by Victor Schertzinger. The quartette rendering the Scotch music included Ruth Freeman, Marion London, Robert Riley and Charles Bradley. R. Davidson was the piper.

Miss Freeman also sang "Still Wie Die Nacht," and Hilda Blyar gave a classic barefoot dance during the prelude.

Belle Louise Siegel is secretary to Mr. Rothapfel. Charles G. Stewart is house manager; S. Fiddleman, concert master; M. Brodtkin, librarian; James Pennyfather, electrician; Edward Peck, carpenter; Ira A. Scribner, properties; Joseph La Rose, effects.

"PEGGY."

PRODUCED BY TRIANGLE-KAYBEE.

Story—A Scotch girl orphan, brought up by friends in America, is called by her uncle guardian to his home in a Scotch village, and her arrival there on a Sabbath day, in her racing auto, upsets the entire village. She shocks her uncle and everybody else. She appears in overalls, tells fairy stories to the kiddies, goes out driving in her male cousin's clothes, and visits a drinking place when overtaken by a storm. Incidentally she wins the love of the local minister, and sets right the wrongs of a weaver's daughter, who had a romance with Peggy's cousin.

Scenario—Fine.

Direction—Thos. H. Ince's work seen at its best.

Action—Consistent with requirements of story.

Suspense—Constant.

Continuity—Even.

Situations—Many and varied. At the start, Peggy acts as a water nymph by spraying the guests from the fountain. Then a morning romp in combination pajamas and a Highland fling dance in anticipation to her visit to Scotland. Next her shocking arrival in Scotland and discovery of her in overalls, by the parson. The telling of the fairy story has fantastic episodes. The scene in the storm and in the tavern, and Peggy's appearance at the trial of the deceived girl by the town tribunal, and the disclosing of the fact that the deacon's son was the one responsible for her downfall, and his determination to have the boy marry her. Also the final love scene between Peggy and the minister.

Atmosphere—Breezy and correct.

Detail—Correct and exacting.

Ensemble Effect—Good.

Exteriors—Beautiful garden scenes as well as quaint Scotch effects, an impressive rainstorm and moonlight on the ocean.

Interiors—Enticing boudoir effects were particularly attractive.

Lighting—Perfect.

Photography—Clear and distinct, including the many close-up scenes.

Camera Work—Comprehensive.

Acting—Perfect. Miss Burke carried the various emotions splendidly, excepting, perhaps, a too liberal use of the eyelid quiver.

Costumes—Entirely proper.

Box Office Value—Should draw well and satisfy all who pay.

Remarks—The pajama scenes show Miss Burke as her real self, and she can drive a racer. W. H. Thompson, as the sour faced deacon, who finally discovers that he had a heart, did excellent work for the camera. Wm. Desmond, as the reverend whom Peggy taught to smile, suited the role. Charles Ray, Nona Thomas and Gertrude Claire, as the kindhearted Scotch mother, along with Truly Shattuck, who had a short scene, all acted well.

"BECAUSE HE LOVED HER."

PRODUCED BY TRIANGLE-KEYSTONE.

Story—A chef, jealous of his boss' attention to the cashier, tries to poison him with a doctored pie. The boss has changed labels on the bottle, and chef puts whiskey in the pie instead of poison. The boss gives the pie to the cashier's little sister, when the chef hears of it and confesses about the poison everybody rushes to the house, to find the family enjoying the meal.

Scenario—Forced comedy style.

Direction—Good.

Action—Something doing every second.

Suspense—Keeps them guessing as to who would break his neck first.

Continuity—A little jerky.

Situations—Action almost too quick to have any.

Atmosphere—Kitchen and outdoor.

Detail—Correct.

Ensemble Effect—Satisfactory.

Exteriors—Mostly boulevards devoted to the chase.

Interiors—Realistic.

Lighting—All right.

Photography—Good. Somewhat blurred in the rapid traveling.

Camera Work—Satisfactory.

Acting—Sam Bernard is the chef who cooks up the poisoning scheme, and subsequently starts the rush to the rescue, taking part in the same himself by various means of locomotion. A funny effect is secured by way of the motorcycle dash. An ambulance, an automobile, and several smash-ups, also a horse race, are funny features. Mae Bush, Glen Cavender and Harry McCoy take other principal roles.

Costumes—Regular.

Box Office Value—Sam Bernard will swing it.

Remarks—The title means nothing. The chase to the house was the real fun element. One misses the Bernard dialect.

FINED FOR DUPING KEYSTONES.

The Triangle-Keystone's vigorous campaign against the duping of Keystone films scored another substantial victory in the United States District Court of New York City on Friday, Jan. 14, when Abraham George Levi pleaded guilty, and was fined \$100 by Judge Mayer. Levi was the first of those indicted for duping, which constitutes a violation of the copyright law. The indictments followed the raids planned by Walter N. Seligsberg, and carried out by William H. Moore, in which several arrests were made at a Greenpoint duping factory, and many thousand feet of pirated film were confiscated.

The Keystone Company prosecuted the offenders both civilly and criminally. They were aided by a complete confession made by one of Levi's accomplices. All the civil suits against infringers brought by the Keystone Company have terminated favorably to it, the defendants having settled them by the payment of substantial damages. In this Levi criminal case—the first of its kind under the court's jurisdiction—Assistant District Attorney Content recommended some degree of leniency, owing to the fact that the indictment itself had largely put an end to the practice of duping. He stated that the United States attorney was prepared to entertain and prosecute vigorously any similar charges upon proper presentation of proof.

Film-duping of pictorial drama corresponds to piracy of novels, books and plays. Getting temporary possession of a positive copy of a picture, the pirate makes a negative from that and then floods the country with unauthorized copies of the film. All the three studios of the Triangle-Key-

stone, Fine Arts and Kay-Bee—are copyrighting their pictures, and therefore duping is a much more dangerous business for the perpetrators than it used to be.

MOSS DOING WELL WITH "SALAMANDER" AS STATE RIGHTS PROPOSITION.

Always a firm believer in the State right method of disposing of motion pictures, B. S. Moss' faith has been justified through the wonderful sale of his latest release, "The Salamander," which is taken from the book by Owen Johnson. This great story, successful as a "best seller," bids fair to eclipse its previous triumph and achieve a distinct success on the screen.

During the past week Mr. Moss disposed of fifteen States. Among the prominent film concerns who purchased territory were the Amalgamated Photo Feature Booking Corporation, who secured New York City, New York State and Northern New Jersey; the Union Film Supply Company, of Boston, the New England States; the Central Film Company, of Chicago, Ill., Illinois and Indiana; L. Santikos, of Waco, Tex., Oklahoma and Texas, and Edward Nussbaum, of California, Nevada and Arizona.

The rights for Australia and New Zealand have been taken by the Australasian Films, Ltd.; Millard Johnson, the New York representative, engineered the deal, and incidentally, although Mr. Moss will not divulge the figures, a record price is said to have been paid.

Another instance of the popularity of "The Salamander" is attested by the fact that this picture has succeeded the German war pictures at the La Salle Theatre, Chicago, and has settled down for a run.

The Moss office, which is now one busy hive of industry, gives every justification of the current reports that bookings in New York of "The Salamander" are so extensive as to require three prints in daily operation.

GEO. OVEY PICTURE COMEDIES POPULAR IN EUROPE NOW.

The rapid rise to fame of George Ovey, and two exceptional popularity of David Horsley's Cub comedies is in no wise limited to this country. Recently Mr. Horsley opened an office in London to market abroad those comedies which had attained such a vogue in America.

It is a matter of record that they gained a foothold in popularity right from the start. This case is not patent alone in England, but in other countries as well, as D. W. Russell, who is acting as Mr. Horsley's agent, reports renters throughout his territory are welcoming the Cubs warmly.

The success Mr. Russell has had with the Cub Comedies has prompted Mr. Horsley to release his other American productions in England and on the continent.

TERRISS HAS NEW STUDIO.

Tom Terriss has taken the Marion Leonard studio in Brooklyn for the production of his next feature, on which he will begin work on Wednesday, Jan. 19. Terriss will play the leading part himself and will direct the picture, assisted by Frank Kugler, who will also have charge of the camera work. Petty Holton, formerly of Famous Players, the Biograph, the Bellanca and the Metro, will play opposite Terriss as the leading woman. The other members of the cast are: Mr. Baker, Alfred Heming, John Hopkins and Jill Woodward. The picture will be a strong drama with a big heart interest. It was especially written for Mr. Terriss.

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IN AND AROUND WEST COAST STUDIOS.

BY WIL.

THE SCREEN version of "Ramona," which has been made by the Clune forces, will consist of a pre-ogue which will show pictures of early California life apart from the play itself. There are fourteen reels. It will be shown at Clune's Auditorium, probably after the grand opera season. Producer Donald Crisp, Manager Lloyd Brown and Mr. Clune have, between them, made a notable photoplay.

WORD COMES from Gilbert Hamilton, up Montana way, where he is making Western features with Dot Farley and other well known artists, at Roundup. He is at present engaged on "Dot's Round-Up." The studio of the Century Film Corporation is nearly completed.

FROM the Balboa studio comes the information that Arthur Crapo, an actor there, was recognized by his long lost brother, Albert, at Brooklyn. Albert strayed into a theatre and saw his brother on the screen and the rest was easy.

HARRY OTTO, the Universal producer, slipped away quietly last Wednesday. He will produce for his company in New York for the next few months. As time was short Harry did most of his "good-byes" by telephone.

FOUR mammoth indoor stages at Culver City are fully occupied by the Ince workers, and the new plant is as busy as can be. Reginald Barker is hard at it, with Willie Collier Jr. in tow. Chas. Giblin is producing a feature, with Beulah Barriscale in the lead, with William Desmond playing opposite her. Raymond West has Enid Markey for his bright particular star, and Walter Edwards is engaged on a splendid feature, with William Thompson and Charles Ray under his wing. The administrative forces are gradually being installed at Culver City, which will be the headquarters of the NYMP from now on.

CHARLES RAY, having finished his work on the military-Western feature, has another role with Thompson which will bring out all his emotional qualities. He will be seen as a youth who starts out fresh and clean from college, and who goes down the hill to the lowest depths of degradation. He is inimitable in such roles.

ROBERT HENLEY, still limping badly, has returned to the cast of the Universal serial, "Graft," which Richard Stanton is producing at Universal City. Harry Carey continues in the role of Henley's brother, and Jane Novak has the sole feminine role, and plays it well. Stanton manages to get through an astonishing amount of work.

TOM CHATTERTON, of the American Company, comes out and states that his recent photoplay, "Double Crossed," is the best one he has produced so far. He took the male lead and wrote the story, and Anna Little played the female lead as usual. They make a good couple.

WILLIAM GARWOOD, who has the lead in "The Journal of Lord John," another Universal serial, has his mother living with him now, and contemplates becoming a member of the Hollywood bungalow colony.

EDNA MASON is plying with Francis Ford while Grace Cunard is in the hospital. Ford has just completed "A Dumb Bandit," in which he and Miss Mason dominated the photoplay to its advantage, he said.

DUSTIN FARNUM gave a dinner in honor of Sir Beerbohm Tree last week. There were present: Constance Collier, William and Mrs. Farnum, Winnifred Kingston, Courtenay Foote, William D. Taylor and Tree's daughter. Mr. Tree was in fine form and kept the company alive with his stories. "Macbeth" is now in rehearsal at the Griffith studios, and at this writing the Lady Macbeth has not been decided on.

IT is gratifying to the many friends of William Desmond to find him making so good in the pictures. Desmond is a favorite here, and was connected with the Morosco forces for nearly six years. He is another of the screen artists who

are stricken with the bungalow fever. The house agents don't mind.

PRODUCER J. P. MCGOWAN, with Helen Holmes and company, has flown to Los Vegas, Nev., to get away from the rains. They started Sunday night, and McGowan said they would be at work on Monday afternoon. Some speed!

LOS ANGELES FILM CONCERNS PROTEST AGAINST UNFAIR TREATMENT BY CITY AUTHORITIES.

DAVID HORSLEY OUTLINES GRIEVANCES OF PRODUCERS.

Motion picture producers, whose studios and plants are located in Los Angeles, have adopted measures to obtain better treatment from the city which they support to the extent of distributing among its people \$20,000,000 annually.

For a long time the manufacturers were confronted with annoying interferences instead of receiving the co-operation due them from the city they so materially aided. They were hindered by "hold-up" schemes of merchants, red tape methods of city employees, objectionable censorship of pictures by self-constituted moralists. Under the circumstances the production and the showing of films were in some cases most trying and discouraging undertakings.

While the city gave the manufacturers no co-operation, they nevertheless saw fit to ask the producers to go out of their way to boost Los Angeles. Sponsored by local booster organizations, a movement was started to have film manufacturers carry a credit line on all films, reading "Made in Los Angeles."

The manufacturers bore their troubles in silence until finally, as an insult added to injury, a local clergyman denounced motion picture studios in the city as places tending toward immorality.

The accusation brought a storm of protest from people engaged in all lines of motion picture production. Forceful denials came from all quarters.

Without much ado the producers banded together and became an organization known as the Motion Picture Producers' Association, the object being to protect its members against the unwarranted attacks and interference of meddlers, the exchange of ideas to prevent a continuance of "hold-up" abuses, and to work for the general betterment of mutual interests. The members are: Thos. Ince, New York Motion Picture Co.; Mack Bennett, Keystone Film Co.; David W. Griffith, Fine Arts Film Co.; Frank E. Woods, Majestic; H. M. Horkheimer, Balboa; Thos. Parsons, Selig; Frank E. Garbutt, Morosco; Winfield R. Sheehan, Fox; Jesse L. Lasky, Lasky Co.; H. O. Davis, Universal; Pathe Lehrman, L. K. O., and David Horsley.

The formation of the producers organization brought forth whispered predictions in Los Angeles that the manufacturers, discouraged at the treatment accorded them, were planning to transfer their interests to another city. As a matter of fact, some producers admitted that they had received generous offers to locate in other cities when the trouble became public news.

Stirred up by the possibility of losing its valuable commercial asset, the city, through Mayor Sebastian, appointed a joint committee, composed of representatives of important civic, industrial, commercial and financial organizations, forming the Motion Picture Conservation Association, to meet the producers' committee, comprising David W. Griffith, David Horsley and Jesse Lasky, and to treat the situation.

The meeting was held in the City Council Chambers, Tuesday evening, Jan. 4. David Horsley, as principal speaker, presented the producers' side squarely and without frills.

He prefaced the body of his remarks by saying that the producers would be willing to give Los

Angeles credit in such films where the illusion would not be destroyed thereby.

"There is only one thing that the motion picture producers ask in return of the City of Los Angeles—that is, fair play," said Mr. Horsley. "We are not receiving fair play to-day, and unless the city is willing to grant us such fair play, they have no right to ask us for free advertising. The time has come to tell the citizens of Los Angeles the truth about themselves, and call their attention to some facts regarding California's greatest industry."

Mr. Horsley then plainly, yet forcefully, laid out before the city's committee the facts which had so long disturbed himself and his fellow producers. He told of the abuse heaped upon the industry by some Los Angeles newspapers, incited by self-appointed moralists; how the producers had been interfered in their work by petty police regulations and red tape methods; how the city building departments had persecuted the producers by injudicious tactics; how merchants had pursued "hold-up" arrangements, and how the local censor board hampered the exhibition of pictures.

On behalf of himself and his colleagues he invited complainants to make specific charges, and asked them not to generalize. He added that if any producer be charged guilty of any unlawful act, that the due process of the law be called into action against such producer, and not the entire industry indicted for one man's offense, if he did offend.

The remainder of his speech was devoted to pointing out how the growth of the industry had worked to California's benefit, and that for this reason its sponsors merited proper treatment.

The result of Mr. Horsley's talk was the adoption of a resolution by the Motion Picture Conservation Association, the text of which is:

Resolved, That it be the sense of this meeting that the various civic bodies of Los Angeles be requested to endorse this organization, and also endorse its activities in shielding the motion picture industry and the motion picture producers of Los Angeles from the attacks of sensation mongers.

The newspapers of Los Angeles took up the matter with much gusto, presenting Mr. Horsley's long speech in full, and called on all citizens for a proper appreciation of the industry's worth in their midst.

The following day, Jan. 5, Mr. Horsley was the principal speaker for the producers at the Realty Board luncheon. He backed up his remarks of the evening before by specifically naming instances of unfair treatment.

He told of renting furniture for a picture and being charged a rental fee on a \$120 valuation, while the furniture was really worth not more than \$40. He explained that merchants bribed employees to O. K. bills for exorbitant charges.

He explained that the newspapers attributed every raid on a disorderly house, a fracas in the streets, an automobile accident or a salacious divorce case, to the motion picture industry; that they always made the principals involved appear to be connected with the industry in some manner or form, and that his complaints to the papers against this injustice were ignored.

He protested against the city refusing to permit the use of the city thoroughfares, parks, etc., for pictures, without official sanction, which could not be obtained without the loss of a great deal of time through red tape. He cited especially a case when he needed a scene of engines leaving a fire house. An effort was made to have the fire department have an engine drive out to the street, but Mr. Horsley's director was unable to get in touch with the fire chief for a permit because an under-strapping secretary advised that he could not permit the director to speak with the chief over the phone, and that the matter would have to be taken up by mail. As this meant several days' delay in "red-taping" the issuance of the permit, Mr. Horsley stationed a camera man outside of the engine house waiting for an alarm to come in. Three or four days were consumed in this way before the scene was obtained. Other troublesome incidents were brought to the attention of the auditors by Mr. Horsley.

That the action of the Motion Picture Producers' Association will bear fruit goes without saying. The city of Los Angeles realizes that to keep the industry, there must be a more co-operative spirit on its part. The trend is for a rapid eradication of such conditions which brought about the producers' complaint.

PERTINENT PARAGRAPHS ABOUT PICTURE PLAYERS.

BY LEN.

WHILE other motion picture concerns are announcing that certain film they have made show graphic interiors of steel mills in operation, the Vitagraph Company claims precedence, and boasts of filming the biggest plant in the country—the Homestead Mills, at Pittsburgh, Pennsylvania, which is the biggest of the Carnegie holdings.

In the Vitagraph Blue Ribbon feature, "The Cave Man," Director Theodore Marston took a company to Pittsburgh and photographed certain scenes in the tremendous plant. It is the first time that a real motion picture of the interior of one of the mills has even been taken, and permission to use the plant was difficult to obtain. President Dankey, of the Carney plant, and President Farrell, of the United States Steel Company, were finally prevailed upon to give Director Marston the unusual privilege.

Robert Edeson, who is featured in "The Cave Man," borrowed garments from one of the husky mill workers, and went through the duties as he learned from watching them for more than a day. Lights were placed at advantageous places and the camera faithfully recorded one of the most thrilling scenes ever portrayed on the film.

From word received by the Homestead Mills and other huge industries in the steel district, the Vitagraph Company is the first and only concern to use their cameras on the workings of the plants. In acknowledgment of the courtesy extended, Director Marston showed the film at an entertainment of the mill workers even before the Censorship Board had viewed it and before it had been finally passed upon. It met with an enthusiastic reception.

ADELE BLOOD rises to her full height to give voice in denial that she contemplates a second trip to the hymnal altar. "No wedding bells for me," avers the actress with the golden tresses. "I am glad I am free and enjoying good health. Please deny the report that I intend to marry. One experience is enough for me, thank you." Don't thank me, Adele.

Miss Blood has given up the legitimate stage for the movies. She is a star with the Premo Feature Film Corporation. Her wonderful blonde hair is being featured in all of her pictures. Now, what d'ye think o' that?

MEMBERS of the David Horsley studios, in Los Angeles, last week, gave material aid to the sponsors for the Los Angeles Childrens' Hospital Doll Show, held at the Hotel Alexandria, to raise holiday funds for the institution. Each contributed a doll which in costume was a replica of that worn by the donors in their motion picture work.

Belle Bennett's contribution was a doll in the costume of Iris, an Oriental maiden; Margaret Gibson's doll was dressed as a country maiden; Gypsy Abbott's was a baby doll; Shirley Earle's, a Spanish belle; John Oaker's, a country boy, and George Ovey's was Jerry.

William Clifford made his offering through his pretty little blonde daughter, Betty, who was all

togged out in blue, with all the fancy folderols so dear to the girlish heart, and her doll was a perfect counterpart.

Scores of other stars in filmland, now in Los Angeles, also, were contributors. The dolls were auctioned by members of the show committee, and several thousand dollars were realized from the sale.

LILLIAN LORRAINE, who recently made her screen debut via the Balboa studio, in "Neal of the Navy" and "Should a Woman Forgive," proves to be the heroine of a romance concerning which she knew nothing during its playing. It came to light only last week, as result of the death of Gustave Langenberg, one of America's foremost portrait painters.

In his New York studio a life sized oil of Miss Lorraine was found, with an explanation that it had been made on the order of an unidentified man. He called on Langenberg several years ago with a photograph of the famous beauty and arranged to have it copied by the painter. The price agreed upon was \$10,000. One thousand dollars was paid down.

At the time, her admirer admitted to the artist that he had never met Miss Lorraine, but was so impressed with her picture that he hoped some day to have the good fortune of an introduction. He declined to give his name to Langenberg, but said he might call him "Doctor." The painter completed the portrait, but never heard of the man who had ordered it again. He disappeared as mysteriously as he had appeared.

Langenberg became greatly attached to the picture and always hoped that he might induce Miss Lorraine to sit for him some day, in order to put a few finishing touches on the face, although to all appearances the canvas is finished. The pose is exceptionally fetching. It shows Miss Lorraine in a large Leghorn hat and blouse, seated in a chair, looking down on a stream. The artist called the picture "Meditation."

The Balboa star had never heard of it until the matter was brought out in a newspaper article as a result of the probating of Gustave Langenberg's will, recently. Miss Lorraine said she hadn't the slightest idea as to the identity of her secret admirer. But she admitted that his admiration must have been ardent or he would never have ordered a \$10,000 picture of her, and paid a thousand down, without even knowing her. Sounds reasonable!

THE suavity of John Barrymore saved considerable delay in the chilly winds the other day, when a limousine which was to be used in some of his scenes was late in arriving at the appointed place. As Barrymore, who was arrayed as the young Prince in "Nearly a King," stood waiting for the car, there hove into sight a handsome car with immaculately equipped chauffeur and footman seated upon the navigating bridge. When the be-uniformed Famous Players star authoritatively raised his hand for the approaching car to stop, the order was obeyed. Then Barrymore explained the difficulty, absent-mindedly dallying with several excellent looking cigars, and was offered the hospitality of the car, whereby much time and no little inconvenience was saved.

J. SEARLE DAWLEY rushed into the Famous Players offices the other day in his customary hurry. As he was departing with equal celerity, someone called:

"Hello, Dawley, are you and Miss Clark very busy?"

"Well, I don't know what Miss Clark expects to do, but I'm going to cut her up in a few minutes."

All of which would have lodged our hero in any of the better class jails if overheard by anyone who did not know that he referred to the negative of the star's latest production, "Mice and Men."

THE SIGNAL FILM CORPORATION is entering into negotiations with one of the best writers of rag-time in America for a musical number, "The Girl and the Game," to be played in every theatre where this picturized novel by Frank H. Spearman is shown.

MUTUAL MOVIE MATTERS.

A DELIGHTFUL drama, starring Vivian Rich, will be released under Banner Features, Jan. 3, 1916. Miss Rich, in "Matching Dreams," is seen in a role which suits her well. Clever, dainty, feminine is the part of Martha Weaver, whose charming romance is the burden of this very appealing play. Alfred Vosburgh continues to make an acceptable leading man for Miss Rich, and Jimmie Maje, as Lola, plays a sympathetic second. Two pairs of lovers, despite the machinations of a worldly society woman, find the happiness they seek. Some pretty woodland scenes frame the love-making of Mr. Vosburgh and Miss Rich, whose dark beauty in riding breeches justifies her playful claim to the title of Rosalind. Nor is Orlando lacking in the persuasions of the ardent wooer.

LITTLE NELL FRANZEN, of the American "Mustang" Company, has added a notable characterization of filmdom, in the person of Madge, a dance hall girl who plays an important and pathetic role in the newest two reel "Mustang," entitled "In the Sunset Country." Miss Franzen plays at the head of a supporting cast which includes Forrest Taylor and Lucille Ward, who play the leading roles in this newest of American's Western productions.

The character of Madge is one of real pathos. As the story opens, she is a girl who lives by the easiest way. Then comes a circuit rider who induces the girl to reform, who leaves the old life for a new and better one.

Miss Thorne, in the role of Helen, a Western school marm, contributes a wealth of dramatic interest to the story by her excellent characterization, while E. Forrest Taylor, in the role of Hal Newcombe, the prospector, likewise is commendable.

Hal befriends Madge, and in return she sacrifices her life that Helen—Hal's sweetheart—may live.

There's much of the picturesque in the settings of this "Mustang" drama, and the scores of mountaineers, miners, cowboys and dance hall characters, add materially to the genuineness of the picture. Much of the beauty of the Santa Ynez Mountains is moulded into the film, for Director Cooley and the large company passed a number of days high up in the grim peaks, back of Santa Barbara, where many scenes of the drama were taken.

"LILLO OF THE SULU SEAS," a pearl fishing romance of the South Seas, now being produced by the American company as a Clipper release, they say, is one of the most interesting and colorful pictures ever screened.

The palm-thatched huts, with their native inmates and motley families of monkeys, parrots, pigs and chickens; the out-of-door cooking stoves, Pol bowls and Pol, will contrast strangely with the other extreme of the social scale, New York, in the palatial home of a millionaire.

This picture is being directed by Edward M. Langley. Harold Lockwood and May Allison play the leading roles.

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WELL KNOWN DRAMATIST ENTHUSIASTIC OVER PICTURIZATION OF "THE UNWRITTEN LAW."

"Care and not haste in the preparation of photo-plays will do more to enlist the services and activities of famous authors and playwrights than all the other influences combined," is the firm conviction of R. L. Giffen, manager for Alice Kauser, the authors' representative, and, therefore, qualified to speak on the subject with authority. Mr. Giffen was discussing, in his offices in the Knickerbocker Theatre Building, the success of plays by popular writers which he has recently disposed of to the California Motion Picture Corporation.

"You know," he continued, "literary folks have got so now that they want their brain children handled by other people with the same solicitous tenderness they themselves show, and they have become wary about signing contracts for the filming of their offerings until they are satisfied they are to be intelligently and carefully matured."

"For instance, there is Edwin Milton Royle, author of 'The Unwritten Law,' which the California Motion Picture Corporation is shortly to release. He had seen the production of 'Salvation Nell,' with Beatrice Michelena, and admired the efficient manner in which Mr. Sheldon's play has been done. So when the California Company broached the subject with us of screening 'The Unwritten Law' we found no difficulty in securing Mr. Royle's consent. In fact, he became greatly interested in the project, and at his solicitation we arranged an interview for him with Miss Michelena. The young actress' personality appealed to him, and he almost became excited over her possibilities in the character of Kate Wilson."

"When it came to going over Captain Peacock's scenario, Mr. Royle contributed numerous suggestions, many of them working out to the betterment of the pictured story, although he makes no pretense of being up in the technique of the photo-play. After the scenario was completed, Mr. Royle entered heart and soul into the work of the director, and followed the evolution of his story on the film with all the animation of a school boy investigating a brand new top. Since the finishing of the picture Mr. Royle has written me the most enthusiastic letters, praising the work of the producing company, the director, the star, the cameraman, and all concerned in the making of the picture. He declares 'The Unwritten Law' the nearest perfect picture ever produced, and when authors of his standing enthuse like that it augurs well for the future of the company behind the project."

SIX BIG FEATURES A YEAR CALIFORNIA CORPORATION'S PROGRAM.

"I have watched the California Motion Picture Corporation since their inception, and have been gratified to observe their steady progress. Their 'Salvation Nell,' 'Salome Jane,' 'Mignon,' and 'Mrs. Wiggs of the Cabbage Patch' all disclosed a determination to produce quality work, and now, when they announce six pictures a year as their limit, it is quite evident to even the uninitiated that they are remaining steadfast to their principles. There is a policy that means, among many other things, the loyal support of important authors desirous of seeing justice done their plays. Concerns like the California Motion Picture Corporation have their strong endorsement, for they realize that they have not only the organization, the intelligence of direction and the disposition to do what they think right, but also have the resources to do what their inclination suggests."

"Personally, I have been so delighted with the output of the California Motion Picture Corporation, that I have felt it a privilege to do business with them. Only recently I was gratified to notify C. M. and A. M. Williamson, the novelists, that I had contracted with the California Company for the screening of their novel, 'The Woman Who Dared.' This, I believe, is to be their next release."

ORRALL HUMPHREY, who scored such a hit as "Marmaduke Smythe," in "The Diamond from the Sky," will head another American (Mutual) Company. This will be a comedy company.

"NEARLY A KING" GIVES JACK BARRYMORE AMPLE OPPORTUNITY FOR DISPLAY OF VERSATILE TALENTS.

F. P. STAR TO BE SEEN IN FIRST DOUBLE ROLE SHORTLY.

John Barrymore, who has more than equalled on the screen the reputation which he won on the stage as a comedian, is the star of the Famous Players-Paramount production, "Nearly a King," which is scheduled for release on Jan. 20. In this story, which combines a great deal more of the swift action of a romantic melodrama with the lightness of a screamingly funny comedy, than does the average humorous production. Barrymore plays two distinctly different roles, the one a young Balkan prince and the other an irresponsible, adventurous American who gets into more than his share of trouble.

Great as Barrymore has shown his gift of humor to be in his previous screen appearances, such as "The Incurable Duke," "The Dictator," and others, his playing of two roles in "Nearly a King," should naturally give him a better opportunity to do his best comic work. Like the imitators in vaudeville, Barrymore is seen giving an imitation of Barrymore as the prince, for the identities of the American and the prince become confused in the minds of the conspirators who are attempting to force matrimony down the throat of the hapless prince, and complications develop with lightning rapidity.

The whole trouble is due to the fact that the King of Bulwana is determined that his son shall marry the princess of the neighboring kingdom, Okam, and that the Regent of Okam is equally determined to compel his ward to espouse the prince. But the prince is in love with a London actress and has confided the fact to an American friend. The latter, struck by the resemblance of the prince to his old chum, Jack Barrymore, cables to Barry-

more to come to Bulwana at once, with the idea of using the resemblance to foil the plans of the elder rulers.

On the ship Barrymore meets a charming girl in a very unconventional manner; in fact, he crashes into her stateroom on top of his runaway trunk in the middle of the night, when a terrific storm sets the steamer dancing like a cork. After he has become infatuated with the girl he learns to his disgust that she is connected with the royal house of Okam, though he does not realize that she is the Princess Helene.

Arriving in London, he is robbed and forced to become a cabby in order to get something to eat. He has a terrible time dodging the Princess, and then runs afoul of the regent's men, who have pursued the real prince to London, where they have learned that he intends to marry the actress. Seized and blindfolded, he is forced to go through the marriage ceremony on pain of death, little realizing that he is actually being married to the girl he loves. The ceremony completed, it is discovered that he is not the prince, and the regent decrees that if the prince ever sets foot on the territory of Okam, he is to be captured, dead or alive—preferably dead.

Barrymore blunders into Okam and there results one of the greatest sword fights that has ever been screened. Our hero is driven against a massive door, which suddenly opens, and with the swinging of that door there begins a new set of complications which make the action fast and furious.

"Nearly a King" typifies speedy action and side-splitting mirth from end to end, with a totally unexpected twist at the finish that will catch every audience napping. In support of Barrymore there appear Katherine Harris, Russell Bassett, Fred McQuirk, June Dale and others of equal renown.

In view of the foregoing it would seem that "Nearly a King," with Jack Barrymore, is "some" picture play. Just can't wait till Jan. 20 to check up.

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